332

Senior Secondary Course

PAINTING

THEORY

1

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NIOS SENIOR SECONDARY - PAINTING (332) NEW

Complete Textbook (15 Lessons)

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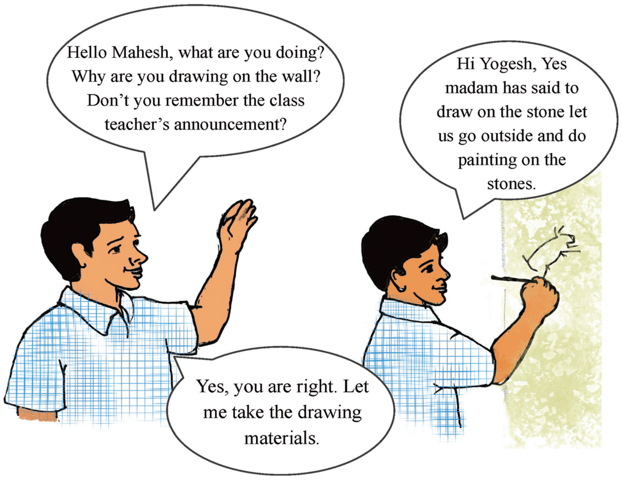
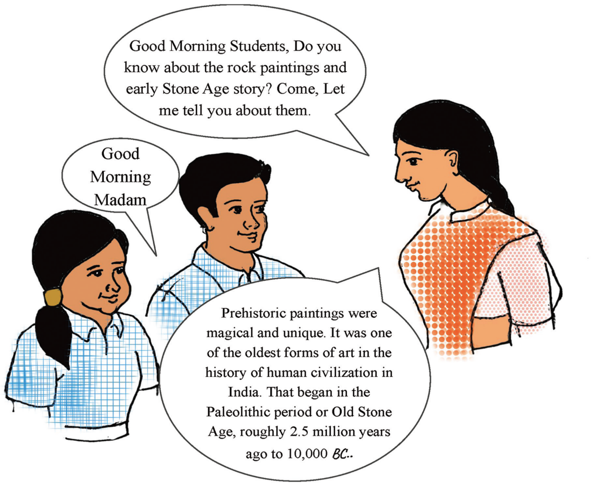
1

PREHISTORIC PAINTING OF INDIA

Dear learner, in this course, we will learn about Prehistoric Art, Medieval Art, Contemporary Art and Folk and Tribal Art. First, we will learn about the Prehistoric Art of India, i.e. Rock Paintings of Mirzapur, Panchmarhi and Bhimbetka.



In the Paleolithic period, early humans lived in caves and used stone for hunting birds and wild animals to save their lives. Early men then started painting and drawing on the walls of caves during the Paleolithic era, some 40000 years ago. Many paintings were found from the Mesolithic period, around 12000 years ago from the present time. That period was the earliest discovery of Prehistoric art in India.



In this lesson, we will learn about different types of painting in the Prehistoric age of India.

OBJECTIVES

After learning the lesson, the learner will be able to:

- explain the origin of rock paintings in the prehistoric age in India;
- identify the sites in different parts of India;
- identify the main features of prehistoric art;
- describe the basic history of rock paintings;
- identify different kinds of rock art.

1.1 MIRZAPUR ROCK PAINTING

Now, let us understand the Rock Painting of Mirzapur.

Basic Information

There are some caves at Kaimur hills in the valley of Son river, just 20 kms from Mirzapur town. These caves are known as Likhunia, Bhaldaria etc. The ceilings and walls of these caves were painted by early man. There are at least 250 rock shelters, which are embellished with rock art on various themes. The paintings show many species of animals, like elephants, boars and even tigers. Domestic animals were also painted, along with wild animals.

Title	:	**Primitive Hunters**
Medium	:	Earth and mineral colours
Style	:	Prehistoric
Date	:	Approximately 5000 BC

General Description

In this painting, a man with a lance is shown riding a horse. He is chasing a tiger. Primitive hunters seemed to be the most popular subject for these painters. The hunting scene in the painting is a representation of their practical life experiences. Primitive men used to hunt large and dangerous animals in groups. The painting also shows a group of people chasing the animals, surrounding them, and killing them with their primitive weapons. The colours are very limited, used to give volume to these figures. In some cases, they have used red, black and yellow pigments. The animals appear to be much more completely rendered than the human figures.

Fig. 1.1: "Primitive Hunters" Mirzapur

INTEXT QUESTIONS 1.1

Fill in the blanks.

1. The medium of Primitive Hunters painting are .... and ....
2. Colours of pigment used in this painting are ...., ... and ....
3. The most popular subject of Rock Painting is ....

1.2 PACHMARHI ROCK PAINTING

Now, let us learn the Panchmarhi Rock Painting.

Basic Information

Panchmarhi hills are situated in the state of Madhya Pradesh. Rock shelters are found all over the hills. Many of these shelters are covered with paintings depicting a range of subjects. By popular belief, the name 'Pachmarhi' is derived from

'Panch-Marhi' or complex of five caves where the five Pandavas are supposed to have spent some time.

Title	:	**Rows of Cows**
Medium	:	Earth and mineral colours
Style	:	Prehistoric
Date	:	Approximately 5000 BC

General Description

'Rows of Cows' is one of the many paintings at this site. It shows a cowherd driving a herd of cows to the pasture. The stylized drawing of the cows is almost geometrical, yet it shows a lot of movement both in the animal and human figures.

Fig. 1.2: "Rows of Cows", Panchmarhi

The colours are limited to Ochre (Geru) red in the background and white for the figures.

In many of the paintings, forms on the wall are arranged in seemingly haphazard order, as in this painting. They are not primarily decorative. The effectiveness of works of art of the individual forms is a result of qualities of clarity and balance.

INTEXT QUESTION 1.2

Tick the most appropriate answer

1. Name the colours of Panchmarhi painting.

   (i) White and red (ii) Blue

   (iii) Black (iv) None of these

2. Write the location of Panchmarhi

   (i) Uttar Pradesh (ii) Madhya Pradesh

   (iii) West Bengal (iv) Bihar

ACTIVITY

You have learnt the rock paintings. Now, fill the table below:

Name of State	Theme	Type of figure found

1.3 BHIMBETKA ROCK PAINTING

You have learnt Panchmarhi Rock Painting. Let us understand the Bhimbetka

Basic Information

Bhimbetka is situated near Bhopal in Madhya Pradesh. There are more than 754 rock shelter caves here. These are beautifully decorated with paintings. There are varied themes in these paintings. The rock paintings belong to the Mesolithic period of hunter-gatherers. The painter portrayed man and his relationship with animals. The human figures are shown with different kinds of animals like bulls, bisons, elephants, wild boars etc.

Title : **Fighters**

Medium : Earth and mineral colours

Style : Prehistoric

Date : Approximately 5000 BC

Fig. 1.3: "Fighters" Bhimbetka

General Description

In this painting, many human figures are shown along with different kinds of animals. All the human figures hold many types of primitive weapons. The men are going to kill or capture these wild animals. The silhouette forms of figures are full of action.

The painting shows four men attacking different animals. They are also taming a horse. It is interesting to compare the human and animal forms from the point of view of the completeness with which they are suggested by the artistic conventions. The appearance of the bow is also very interesting as it was not found in the earlier period. Paintings like these are still executed by the Warli painters of Maharashtra.

INTEXT QUESTIONS 1.3

1. Where is Bhimbetka located?
2. Which period do these paintings belong to?
3. Identify at least one animal in the 'Fighters' painting.

WHAT YOU HAVE LEARNT

Rock Art

Rock Painting

- Pachmarhi Rock Painting
  - Rows of Cow (example)
- Mirzapur Rock Painting
  - Primitive Hunter (example)
- Bhimbetka Rock Painting
  - Fighters (example)

LEARNING OUTCOMES

The learner

- makes beautiful composition of Rock Art by using the forms and figures of rock painting.
- illustrates rock art on their house hold objects.

TERMINAL QUESTIONS

1. Which period does the Prehistoric art in India belong to?
2. Name the rock art in India.
3. Describe the different rock art.
4. Write a short note on the method and materials of prehistoric rock paintings?
5. What is the theme of the painting of Mirzapur?
6. Write two lines on Pachmarhi cave paintings.
7. Name the animals shown in the paintings of Bhimbetka.
8. Why did primitive men paint many species of animals?
9. Write one similarity with the tribal art form of India.
10. The appearance of the bow is very interesting. Explain in your own words.

ANSWERS TO INTEXT QUESTIONS

1.1

1. Earth and mineral colour.
2. Red, black and yellow
3. Hunting

1.2

1. (i) White
2. (ii) Madhya Pradesh

1.3

1. Near Bhopal in Madhya Pradesh
2. Mesolithic
3. Horse

GLOSSARY

Paleolitic	-	Early Stone Age
Mesolithic	-	Middle Stone Age
Neolithic	-	New Stone Age
Mineral colours	-	obtained from stones (minerals)
Silhouette	-	dark image outlined against a light background
Rock engraving	-	the surface is carved into get forms
Rock brushing	-	Fat or other sticky things are brushed on the surface, after that powder colours are painted on it.

2

PAINTING OF INDUS VALLEY CIVILIZATION

In the previous lesson, we learnt the prehistoric paintings of India. In this lesson, we will learn about the painting of the Indus Valley Civilization. The earliest known phase of Indian art belongs to the Indus valley culture from about the middle of 3rd millennium BCE to about 1700 B.C., which was brought to light in the 19th C.E. by the sensational discovery of the great civilization. Harappa and Mohenjodaro are the most important sites where we find traces of the Indus civilization. The culture disclosed at these sites is essentially urban. Advanced building materials were used for the construction of houses. It included a bathroom, upper storeys, walls etc. The existence of temples, assembly halls, granaries, workshops, hostels and market places, and modem drainage systems tell volumes about this advanced civilization. It was natural that arts and crafts flourish greatly in a society so highly developed socially and economically. For the present, we shall confine ourselves to the paintings found on Indus pottery which were largely used for storage and burial purposes. Burial jars containing food grains, ornaments, and utensils for the service of the departed have been discovered.

OBJECTIVES

After learning the lesson, the learner will be able to:

- write the forms painted in Indus Valley pottery;
- describe in brief the art of the Harappan style;
- state the enlisted paintings on different Harappan jars and potteries;
- explain about the geometrical patterns of Indus potteries;
- identify the motifs used in this period.

2.1 ANIMAL FORMS IN INDUS POTTERY

First, we need to know the painting found in the Indus potteries. Most probably, the only source of Indus painting is the Indus pottery discovered from the ruins of Harappa and Mohenjodaro. They depict enormous sensitivity, freedom of expression, love of nature, natural forms and bold geometric patterns.The art forms of the Indus Valley are unique. These motives evolved through the centuries, enriching the language of Indian art. The Indus painting displays some of the most interesting characters of its rich artistic heritage that existed ages back.

Basic Information

Painted figures of bulls, tigers, antelopes, snakes, and fishes are found commonly on Indus potteries. Hunting scenes show antelopes with a buster on a pot from a cemetery.

The Indus pottery is bright and dark red or buff in colours. These are sturdy and well-baked. Almost all the potteries are painted with black bands around their surfaces. The potteries of various sizes and shapes are all rendered in round.

Fig. 2.l: Serving Pot with Painted Snake Pattern

Pots were used for various purposes in the Indus Valley, e.g. cooking, serving, storage and burial. Most of the painted figures are found in storage and burial potteries because cooking jars would not be able to sustain the mineral colours.

Title	:	**Pot with Snake Pattern**
Artist	:	Unknown
Medium	:	Mineral colour on clay
Period	:	Harappan 2500 BCE
Style	:	Harappan Style

General Description

This pot is Buff in colour with a wide mouth and short height. Most probably, it was used for serving food. The area of the entire bowl is encircled by a motif of a snake. The motif coils around the body or the bowl. The wavy horizontal line in for layer creates a beautiful design.

The pots are made in a potter's wheel and baked in a fire. The skill required to achieve the colour of the pot is very important. The potters of the Indus Valley were masters in this craft.

2.2 HARAPPAN POTTERY- STORAGE JAR

Now, let us learn about the painting found in Harappan potteries.

Basic Information

The potters of the Indus Valley civilisation followed their prehistoric ancestors to stylise the animal figure drawings. The simplification of animal forms is very interesting. Some specialised artisans were appointed to decorate these pots.

It is said that the artists of the Indus valley had a great feel for natural forms and could depict them with marvellous skill. It can be well understood when you look into Indus-painted pottery.

Title	:	**Pot with Bull and Antilope**
Artists	:	Unknown
Medium	:	Mineral colour on clay
Period	:	Harappan 2500 BCE
Style	:	Harappan Style

Notes

Fig. 2.2: Storage Jar with Bulls and Antilopes

General Description

This jar is moulded. Probably, it was used to ship oil, grain and preserve food. This beautiful red jar is decorated with animal forms enclosed between black circular bands all over the body-of-the-Jar. The central portion is occupied by a large bull decorated with criss-cross patterns and bands. The elongated shape of the bull resembles the terracotta bull of Harappa. Bulls are represented as the symbol of power and strength and often are used in art as a motif.

2.3 WIDE MOUTH SERVING POT, HARAPPAN POTTERY

Dear learner, now you will understand the paintings on another serving pot with motifs.

Basic Information

Different types of pots in many sizes and shapes, are found in the Harappan civilization. These pots are used for different purposes. This pot might have been used as a serving bowl.

Notes

Fig. 2.3: Serving Pot with Painted Tiger Design

Title	:	**Pot with painted tiger design**
Artist	:	Unknown
Medium	:	Mineral colour on clay
Period	:	Harappan
Style	:	Harappan Style

General Description

This beautiful tiger design is delightfully rendered to suit the width of the vessel. The long slender body of the tiger is adjusted between firm lines forming circular bands around the vessel. The body of the tiger bears crisscross lines, almost covering the entire area. Round dots above the tiger, along its entire length lends an interesting character to the entire design. The rendering of the schematic design to fill the space is amazing. In spite of the abstraction of the form of the tiger, the painter retains the character of the animal.

INTEXT QUESTIONS 2.1

Choose the most appropriate option.

1. What are the base colours of Harappan pottery?

   (i) White and Black (ii) Sky blue and blue

   (iii) Red and Buff (iv) All of these

2. What animals are found depicted in the pots and jars?
   (i) Tiger and snake (ii) Bull and fish
   (iii) Bull and Birds (iv) All of these

2.4 GEOMETRICAL PATTERNS ON INDUS POTTERY

You need to know about the geometric design found on the Indus jar.

Basic Information

The Indus pottery displays a wide range of geometric designs in storage and burial jars. The earliest known geometric designs were found 3rd millennium BCE. Pots, plates, mugs and cooking vessels show an array of delightful geometric designs. The geometric designs are sometimes adjusted in between animal forms forming interesting patterns. Sometimes they exist as independent designs. Circles, squares and their variants are most commonly used. Other forms include bands of different thicknesses around the jars. The base colours are buff red with black lines on them. The design of the geometrical forms is very attractive and appreciable. Indus Valley cups and jars with geometric designs shown the artist's ability to create powerful symbols through geometrical patterns.

Fig. 2.4: Tall Burial Jar with Conical Neck and Flaringrim

Title	:	**Tall burial jar with conical neck and flaring rim and one smaller round jar**
Artist	:	Unknown
Medium	:	Mineral colour on clay
Period	:	Harappan 2500 BCE
Style	:	Harappan Style

General Description

The black geometrical designs are arranged in asymmetrical pattern. The motifs are painted on the jar surface, which is red in colour. This red colour is obtained by the primer of fining. The designs made in black are largely fish-scale (semi-circular) shaped. The occurrence of circular patterns can be associated with the fact that circles could be made using rope and stick on soft clay, unlike other shapes, which are very difficult to draw. The Indus artist implies a sophisticated understanding of the principles of geometry; by repeating the circular patterns and overlapping them with beautiful semi-circular patterns beautiful design is created. The two largest vessels in the above-mentioned picture are painted burial pottery from Harappa. These two vessels chronologically belongs to the earlier period.

2.5 SERVICE POT WITH GEOMETRIC FISH MOTIF

Different types of motifs are decorated on the pots, so learners let us learn about them.

Basic Information

The pottery decoration of Indus Valley pottery reflects the greatness of those painters. These pots are graceful and proportionately shaped. There are a very limited variety of shapes of the pots found in the Indus valley

Fig. 2.5: Service Pot with Geometric Fish Motif

Title	:	**Service pot with Geometric fish motif**
Medium	:	Mineral Colour on clay
Period	:	Harappan 2500 BCE
Style	:	Harappan Style

General Description

This pot from Mehragarh is wheel-turned, extremely thin and delicate, made from fine high quality clay. This vessel was painted with a black outline before firing and afterwards coloured with yellow, white and red pigments. Indus pottery includes goblets, dishes, narrow-necked vases etc., with beautiful geometric lines and patterns. The serving pot with the fish pattern mentioned in the text is a beautifully painted pattern with a triangular lines forming lovely pattern to indicate scales on the fish's body. The upper section of the pot is also decorated with-triangular black lines. The painter has used triangular shape in different parts of its body. The colour scheme is very sober and harmonious.

INTEXT QUESTIONS 2.2

1. Write about the fish scale pattern in Indus pottery in brief.
2. Write about the serving pot with a geometric fish motif in brief.
3. What Geometric patterns are used in pottery by the artists?

ACTIVITY

Design any three pots found in the Indus Valley Civilisation, use motifs and symbols as your choice and colour those pots. Also, write the name of the motifs used.

Pots	Name of Motifs

2.6 BIRD FORMS ON INDUS POTTERY

You need to know one more form decorated in Indus pottery.

Basic Information

The beautifully painted bird form seen in Indus pottery, designed aesthetically along with foliage and geometric designs, tell a volume about the aesthetic sensibilities of the Indus painter. The lines used to paint bird forms are flowing yet disciplined. The bird forms are painted with black lines on a red or buff bases. Delightful bird forms can be found on storage jars from the Harappan period. Arranged between foliage and geometric design, the peacock looks alive. The black lines are uniformly thick and have a wonderful flow. The design is simple yet aesthetic.

Fig. 2.6: Storage Jar with Peacock Motif

Title	:	**Storage Jar with Peacock Motif**
Medium	:	Mineral Colour on clay
Period	:	Harappan 2500 BCE
Style	:	Harappan Style

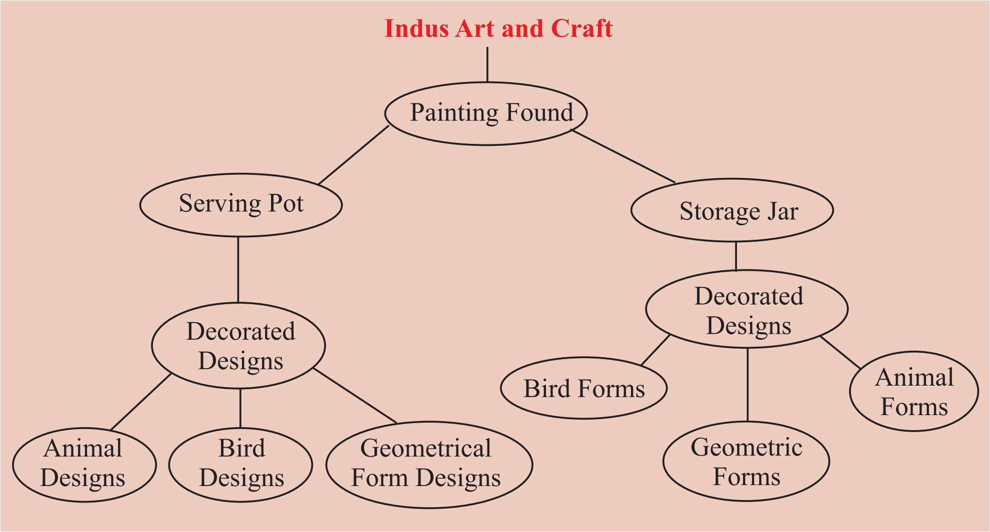
General Description

Delightful bird forms with open-designed wings can be found on storage jars from the Harappan period. Adjusted between geometric design, the birds look alive. The black lines around the neck and bottom of the jar are uniformly thick and have a rhythmic flow. The design is simple. The potters of the Indus Valley civilization worked out a few forms. Each suited the shape of the pot. The painter developed the contour, proportion and decoration.

INTEXT QUESTIONS 2.3

1. Give two examples of two potteries with bird motifs.
2. How are the bird motifs designed between the foliages?
3. Describe in two lines the bird form.

WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner

- use the decoration of painted potteries on any other art objects.
- use the motifs, symbols and create a beautiful composition.

TERMINAL QUESTIONS

1. Describe the size, shape, and structure of Indus potteries, Are the designs in the pots similar or diversified?
2. Write about the animal forms of Indus pottery.
3. Explain the colour and treatment of the subject in Indus pottery. What are the subjects that the Indus artist painted?
4. Which period do the potteries belong to? Mention the dates. What is the purpose for which potteries were used in the Indus civilization?
5. How were the animal forms fitted according to the different shapes of jars? Give an example.
6. Write in briefly about the serving pot with a tiger motif.
7. Write about the balance and proportion of geometric patterns in Indus painting.
8. When were the earliest painted pottery with geometric patterns found?
9. Which colour is used to paint the designs of the jar?
10. When was the earliest pottery found?

ANSWERS TO INTEXT QUESTIONS

2.1

1. (iii) Red and Buff.
2. (iv) All of these

2.2

1. Fish scale patterns were the most popular geometric designs used in Indus pottery. These patterns are variants of circles which is supposed to be the most important shape used by Indus artist.

2. The geometric serving pot with the fish pattern mentioned in the text is beautifully painted with spontaneous triangular lines forming a lovely pattern inside the fish's body. The upper section of the pot is also decorated with triangular blacklines.

3. Circle, square and triangle.

2.3

1. Elongated storage jar with peacock motif and round pot with leaves and birds.
2. Birds beautifully adjusted in between simple delightful floral forms.
3. Elongated storage jar with painted peacock motif having uniformly flowing black lines. Peacock seems to be in action.

GLOSSARY

Symbol	Sign or representation of an idea in graphic form
Glaze	Shine or polish
Moulded	Making of an object by changing the form of the basic material
Wheel turned	Pottery made on potters wheel
Vessel	Container
Band	Circular lines used as design
Marvellous	Something very beautiful
Polychrome	Lot of colours used together

3

AJANTA AND POST AJANTA PAINTING

In the previous lesson, we learnt about painting of Indus Valley Civilisation. In this lesson, we will learn about the Ajanta and post Ajanta painting. The Gupta rule in northern India carried forward the tradition of sculpture and painting further. It has produced numerous new movements and a distinct style of paintings and sculptures. Qualities of softness, smoothness of sculpture, and slender body are the same of the remarkable outcomes. Chandra Gupta-I married Kumaradevi, a Princess of the Lichhavi tribe and ascended the throne about 320 A.D. The Gupta power was sustained by his son and successor Samudra Gupta (335-375) and Chandra Gupta-II (375-415), known by the title of Vikramaditya. Most of the Ajanta paintings were done in the Gupta and Vakataka period.

The Ajanta paintings completely cover the walls, pillars and ceiling of the caves. They constitute a great gallery of Buddhist art illustrating scenes from the life of Lord Buddha and his previous lives comprise the Jatakas, floral and animal motifs, and stories. The Jatakas represented here are the Chhaddanata Jataka, Hasti Jataka, Vessantara Jataka, Mahakapi Jataka II, Matiposaka Jataka and Sama Jataka etc.

Similarly, works belong to the Buddhist art and architecture in India at Bagh Caves of Madhya Pradesh located 50 km west of Mandu, on a perpendicular rockface of a hill.

The most famous paintings are found in the Ajanta caves. Ajanta caves are situated over the winding bed of the Waghora River, a small tributary of the Tapti river, sixty miles northeast of Aurangabad district in Maharashtra state. The caves are named after the nearby village Ajintha. Ajanta Caves extends a rocky hill some 260 feet high and cut out of its sides along a stretch of 540 yards. There are thirty caves, including an unfinished one. Caves 9, 10, 19, 26 and 29 are Chaitya halls

(worshipping places). Others were used as Viharas (Monastries) where the monks lived. Ajanta caves were discovered in 1819 by some of the officers of the Madras regiment. One of them is Major John Smith. The first report on the Ajanta caves was sent to the Royal Asiatic Society by Lt. JeE. Alexandra in 1824.

OBJECTIVES

After studying the lesson, the learner will be able to:

- identify the main historical founder of this era;
- describe the site of Ajanta Caves;
- describe how, when and who discovered the Ajanta Caves;
- explain the method of making the surface for painting;
- explain, the colours used in Ajanta Paintings;
- state the subject and names of Jataka Kathas; and
- write about the method of composition used in Ajanta caves painting.

3.1 BODHISATTVA AVALOKITESVARA

First, we need to know about the popular painting Bodhisattva Avalokitesvara.

Basic Information

This is one of the most famous and popular paintings from Ajanta. The painting portrays Bodhisattva, Avalokitesvara Bodhisattva is a Bodhisattva of compassion who refuge to Nibbana till the enemy gets emanicipated into the Dhamma. The Buddha, Dharma and Sangha is considered as Triratna. Hence, the chant is made as follows:

Buddham Sharanam Gachchami
Dharmam Sharanam Gachchami
Sangham Sharanam Gachchami

Title	:	**Bodhisattva Avalokitesvara**
		[Padmapani Bodhisattva]
Medium	:	Fresco on wall, Tempera
Period	:	Late 5th century A.D.
Cave No.	:	One

Fig. 3.1: "Bodhisattva Avalokitesvara"

General Description

Bodhisattva Avalokitesvara painting, is painted on the back wall of the hall in cave no 1. He is wearing a beautiful crown with beads on his head, and his long black hair falls gracefully. Upper part of his body appears nude. In his ear, he is wearing a golden Kundala and two armlets are shown in his arm. His eyes are half open. The eyebrows, depending upon the facial expression are drawn by simple lines. The figure is closely related with the styles of Vidarsha sculptures. The paintings of Ajanta are not full fledged frescos. In fresco painting, painting is done while the surface layer of plaster is still wet. But the mode of paintings at Ajanta is the tempera, "dry fresco" and the colour and material used are very basic. The five colours usually described in the Shilpa Sutra text are found here: Red Ochre (geru), Yellow Ochre (Pilimitti), black (Kajal), Lapis lazuli (Blue) and White (Lime or Khadia).

INTEXT QUESTIONS 3.1

Choose the most appropriate option:

1. Bodhisattva Avalokitesvara belong to.

   (i) Cave No. 1 (ii) Cave No. 2

   (iii) Cave No. 12 (iv) Cave No. 13

2. What is the title or subject of the painting?

   (i) Lord Bodhisattva (ii) Bodhisattva Avalokitesvara

   (iii) God Bodhisattva (iv) None of these

3.2 APSARA

Dear learner, now you will learn about the beautiful Ajanta cave painting of female figure found in Ajanta cave.

Basic Information

The Ajanta painters, have created many forms of female beauty. These include women from a royal family, courtesans, dancers, common women and Apsaras or nymphs.

Fig. 3.2: "APSARA"

Title	:	**Apsara**
Medium	:	Fresco on wall, Tempera
Period	:	Late 5th century A.D.
Cave No.	:	Seventeen

General Description

The Ajanta paintings are of a different variety, and the text, like Chitrasutra of Vishnudharmottara Purana, helps understand some of the technicalities. Shadanga is one of the later texts that describe qualities of paintings and is equally seen these qualities in Ajanta Paintings. Shadsnga or the six limbs of painting, composed of Rupabheda (Variety of form), Pramana (proper proportion), Bhava (depiction of emotion), Lavanyayojanam (Infusion of grace), Sadrisyam (likeness), and Varnikabhangam (mixing of colours). The painters here mastered the vast complex of human figures, animal and plant forms in addition to giving free scope to their imagination. The masters of Ajanta have control over the proportion of individual figures and can group them in an excellent composition.

Flying Apsara is a masterpiece of the Ajanta artist. Her body colour is dark brown. Apsara is wearing a decorated turban on her head, pearl necklaces on her neck and Kundal-type earrings on her ears. She is holding a musical instrument cymbal in her hand. She is wearing exquisite bangles. Her dreamy eyes are half open.

INTEXT QUESTIONS 3.2

Match the following:

1.	Medium	(i)	Dark brown
2.	The skin colour of Apsara	(ii)	Tempera
3.	Apsara holding	(iii)	Khartal

3.3 DECORATION ON THE CEILING

Dear learner, let us learn the ceilling decoration found in Ajanta cave.

Basic Information

The caves of Ajanta are beautifully decorated with both paintings and sculpture. The artist gave the same importance to the ceiling of these caves as he has given to the walls. The ceilings are decorated with different motifs of human figures, animal, bird forms and floral forms. This ceiling is covered with images of the Buddha.

Title	:	**Decoration on the Ceiling**
Medium	:	Fresco on wall, Tempera
Period	:	Late fifth century A.D
Cave No.	:	Two

Fig. 3.3: "Decoration on the Ceiling

General Description

Before they began painting, the artists prepared the cave wall. The first coating on the wall was of clay mixed with rice husk cattle dunk and gum. The outline drawing was in dark brown or black and subsequently, colours and tones were added. This is a beautiful example of a ceiling decoration from cave no 2. The long panels and borders from the ceiling of caves are painted with swans, birds, Vidyadhara couples, auspicious conches, lotuses and buds, as well as sinuous rhizomes and stalks, with lotuses in bud form and bloom form and leaves covering large areas reveal the capacity of the artist to create diverse patterns of great artistic value. This is a beautiful design with the repetition of Buddha images. The panels are divided into several square segments.

INTEXT QUESTIONS 3.3

Fill in the blanks with appropriate words:

1. .... medium is used in this painting?
2. The long panels and borders from the ceiling of caves are painted with ...., ..., ... etc. to create diverse patterns of great artistic value.

3.4 BAGH CAVE

In this part we will learn about the painting of Bagh cave.

Basic Information

The painters of Ajanta, have rendered the details of festivals and ceremonies of public life. The general view of these in the paintings conveys the power of keen observation of the artist. There are many such compositions at Ajanta, which display the secular life.

Fig. 3.4: Dancing Panel

Title	:	**Dancing Panel**
Medium	:	Tempera on wall
Period	:	5th Cent. CE
Place	:	Cave No. 4 Bagh, Madhya Pradesh

General Description

The Bagh caves are situated 7 km north away from Bagh village in the Kushi Tehsil of the Dhar district of Madhya Pradesh. There are Viharas and Chaityas caves belonging to the Buddhist faith settlement. The cave no. 4 is decorated with paintings on the wall. The painting of a dance panel in cave no. 4 shows the same style of Ajanta paintings, though the Bagh paintings are more mature with perfectly modelled human figures. The painting depicts the performance of court dancers.

The beautiful young dancers are scantily dressed out and decked with heavy jewellery. The dancers are moving in a circle and using their rhythmic footsteps to match the percussion beat of the drums and cymbals. The colourful costumes of the flower motifs enhance the beauty of these dancers. The painters of Bagh take a lot of interest in hair styling. It can be compared with the dancers of Mahajanaka Jataka in cave no. 1 of Ajanta. There are seven dancers in the left side of the composition. The lady in the centre of the group is dressed in a special gorgeous attire. One of the ladies is playing a drum which is dangling from her neck covering her naked body. The artist has captured the moment of her fingers on the drum with immense skill. There are few figures that have costumes showing their different regions. It would not be wrong to apprehend that royal courts were graced by all kinds of dancers from various regions.

Bagh paintings are just a feeble glimpse of the rich tradition of Indian mural paintings. Unfortunately, only five of the nine caves do not survive with these classical paintings.

INTEXT QUESTIONS 3.4

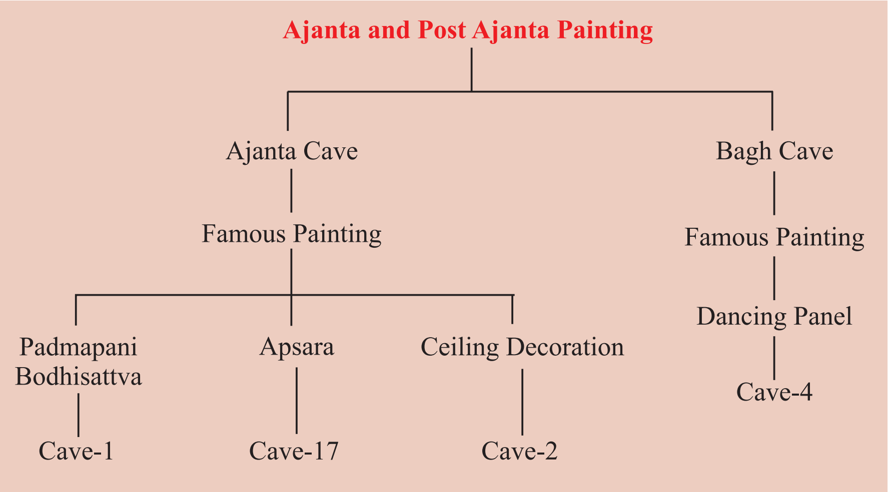
1. Which is the technique used in the painting?
2. In which state are the Bagh caves situated?
3. Give the total number of caves at Bagh.

ACTIVITY

Write the number of the caves (any five) and the painting found. Also write the subject of the painting in one line.

Cave No.	Painting	Subject

WHAT YOU HAVE LEARNT



Learning Outcomes

The learner

- use a variety of styles and floor forms to create any kind of wall and decoration.
- describe the background of Ajanta and Post Ajanta Art with historical perspective.

TERMINAL QUESTIONS

1. Why is Gupta period considered as an important period in the history of art?
2. In which period were Ajanta paintings done?
3. Who was known by the title Vikramaditya and why?
4. What were the phases witnessed by the Gupta period?
5. Where are Ajanta caves situated? When and by whom were Ajanta caves discovered?
6. What does Ajanta constitute, and what does Jatakas represent?
7. Which colours are used in Shilpa Sutra’s text?
8. How was the wall of Ajanta prepared?
9. What is the skin colour of Apsara?
10. What is the Apsara holding in her hands?

ANSWERS TO INTEXT QUESTIONS

3.1

1. (i) Cave no 1
2. (ii) Bodhisattva Avalokitesvara

3.2

1. Tempera
2. dark brown.
3. Khartal

3.3

1. Tempera.
2. swan, birds, lotus

3.4

1. Tempera
2. Madhya Pradesh
3. Nine

GLOSSARY

Transformation	a complete change
Pulsation	expands and contracts with strong regular movements
Aptly	appropriate, suitable for occasion
Ascended	rising in power or status
Vakataka	a dynasty that ruled almost same time of the Guptas
Winding	a lot of bends and turns
Tributary	some paying
Chaitya	place where Buddhist monks pray
Vihara	place where monks live
Truimph	great success
Symbols	patterns, motifs
Gallery	a space to display artwork
Jatakas	stories of Buddha's previous birth in different forms like animal, birds and plants etc.

Specimens	sample of something
Companion	a person who is with another person
Tempera	painting with pigment mixed with egg or other binders
Kundal	a big bangle type Baring
Expression	the look on your face that shows how you feel
Subsequently	coming after something
Apsara	celestial dancing girl
Instruments	a thing that you use for playing music
Auspicious	Sacred
Conches	Shell of a fish used in rituals
Rhizomes	horizontal underground plant stem producing both roots and shoots
Stalks	the stem of a plant or support of a leaf, flower or fruit
Reveal	show some thing that was hidden
Enshrining	Tradition, idea in a form that ensures it will be respected
Vestige	last remaining trace of something
Mudra	Symbolic hand gesture
Mahayana	A sect of Buddhism in which image is made and worshipped
Hinayana	A sect of Buddhism considered to be the path of elders in which image worship is a tabu

4

SCULPTURE OF INDUS VALLEY CIVILIZATION

Dear learner, I think you must have seen various statuses of India. Do you know about sculpture? Let us learn about sculpture in India. Sculpture in India has a hoary history. The earliest traces of civilization have been found in the Indus Valley. Surprisingly, they indicate the presence of a very sophisticated urban civilization. General Cunningham and Rakhal Das Bannerjee first conducted excavations in the ancient cities of Harappa and Mohenjodaro, both now in Pakistan. More centres of this civilization came to light in later excavations in Gujarat, Rajasthan, Uttar Pradesh and Punjab. Since the area of the Indus Valley Civilization was so large, excavations have yielded a large number of sculptures.

Based on their medium, sculptures could be divided into three categories: 1. metal sculptures, 2. stone sculptures, 3. terracotta sculptures. Indus Valley Civilization stone sculptures are comparatively few in number. Eleven were excavated at Mohenjodaro and two at Harappa. They are made of alabaster, steatite, limestone, sandstone, and greystone. The terracotta sculptures include human and animal figurines and toys. The metal sculptures of the Indus Valley Civilization are artistic and have been made using sophisticated techniques. Apart from the figurines, the excavations also yielded seals, coins, jewellery and toys which opened a window into the environs and everyday life of the inhabitants.

OBJECTIVES

After learning the lesson, the learner will be able to:

- learn about the Indus Valley civilization;
- state the name who explored this civilization;

- identify where the traces of this civilization have been found;
- describe the sculptures in different mediums;
- explain about the medium, form and size of the artifacts described in this lesson.

4.1 PRIEST BUST

Dear learner, first you will understand a well known artifact, Priest Bust.

Basic Information

This steatite bust of the priest king is the most well-known artifact from the Indus Valley Civilization. It presents several clues about contemporary culture and life

Fig. 4.1: Priest Bust

style. The jewels on his forehead arm and the cloak draped over the left shoulder hint at the wearer's high socio-economic status. His trimmed beard and neatly combed hair indicate a certain sense of fashion. The trefoil motifs on the shawl - it is not clear whether they are printed, embroidered or woven - show that people had begun to adorn textiles.

The detail and neatness of the sculpture bear testimony to the high level of technical and craft skills in the Indus Valley Civilization.

Title	:	**Priest Bust**
Medium	:	Steatite
Size	:	14.25 × 11 C.M.
Find location	:	Mohenjodaro
Collection	:	Karachi National Museum, Pakistan

General Description

Scuptures found at Mohenjodaro have mostly been excavated at the upper layers at the *garhi-wala-tila* site and so, are from the later phase of the civilization. This particular sculpture, found at the last layer, is a superb example of the Indus Valley sculptor's mastery of his craft. The hair of the subject is parted in the center exposing the ears, and reaches the nape, where it is caught by a ribbon. His neat hair, trimmed beard, half-closed eyes and the trefoil-adorned shawl set it apart from the rest of Indus Valley Sculptures. Because of its religious significance, the artist possibly executed this in the traditional style. The sculpture perhaps had some sort of coating which got cleaned away during the excavation and sorting. The shaven upper lip, the straight eyebrows and narrowed eyes give his demeanour a remote look. The thick neck, the squared shoulder and the slanting skull hint at restrained physical strength. The jewelled band at his forehead and a similar armband indicate that the subject must have belonged to the noble class. The adorned shawl draped across the left shoulder has a trefoil motif similar to the one seen on draperies on icons in Egypt, Crete and Mesopotamia. Babylonian priests wore clothes adorned with the same motif. Since steatite is very soft and the sculptor possibly carved the bust with a sharp stone or bone, or a tool may be made of bronze or copper.

INTEXT QUESTIONS 4.1

1. What is the Priest Bust made of?
2. Where was the Priest Bust found?
3. What is the Priest wearing on his arm?

4.2 DANCING GIRL

The Dancing Girl is one of the famous statue of the Harappan age. Let us know about the artwork.

Basic Information

Metal craft was highly developed in the Indus Valley Civilization, borne by the astonishing figurines excavated from Mohanjodaro. The figurine of the so-called 'Dancing Girl' is perhaps the crowning glory of the metalwork of the Harappan age. The artist was perhaps trying to render a realistic figure of the subject. The svelte torso, the plump lips, the flat nose, well-fed cheeks, and bunched curly hair all indicate a woman of distinctly tribal origin. The artist captured feminine grace and beauty in her uncovered breasts, waist and thighs. Two heavy bangles on her right arm seem dramatically limited compared to the left, which has bangles almost up to the shoulder. Around the neck of the dancing girl is a necklace with four elongated pendants. Her dynamic posture suggests she has taken a short break

Fig. 4.2: Dancing Girl

during a dancing session and is perhaps thinking about her next performance. Though small in size, its plasticity and sensuousness is impressive. The sculpture has been made using the lost wax process.

Title	:	**Dancing Girl**
Medium	:	Bronze
Period	:	2500 B.C.
Place of origin	:	Mohenjodaro
Size	:	10.2 × 5 × 2.5 cm
Collection	:	National Museum, New Delhi

General Description

This tiny bronze figurine is now universally known as the 'Indus Dancing Girl'. A masterpiece in its own right, this dynamic figurine exudes feminine poise and grace. The right hand is on her hip and the left knee is thrust forward, the head is slightly tilted backwards. Her curly hair is arranged in a bun at the nape and is adorned with jewellery. The eyes are large and lost in thought. The figurine was cast using the lost wax process. A wax figurine was made and covered with several coatings of clay mixed with cowdung. Once the coatings dried, the block would be heated so it turned hollow. Melted metal is then poured into the block and allowed to cool. The cooled metal took the shape of the figurine. The figurine was received by breaking the clay block.

INTEXT QUESTIONS 4.2

1. Where is the figurine exhibited?
2. What is the medium of the Dancing Girl?
3. Name the technique used for casting the dancing girl.

ACTIVITY

Visit your nearer Museum or Gallery to collect some photographs of stone sculptures and terracotta sculptures. Now make a collage to maintain the colour balance, rhythm and harmony.

Notes

4.3 MOTHER GODDESS

Do you know that Mother Goddess, a beautiful feminine figure found in Indus art? Let us appreciate the statue.

Basic Information

The fact that mother goddess figures have been excavated from several sites and feminine figures are also depicted on many of the Indus seals suggests that Mother Goddess worship was a widespread practice among the people of the Indus Valley Civilization. The similarity of adornment style indicates the figures were made for use in religious rituals. Certainly, the people of the Indus Valley Civilization

Fig. 4.3: Mother Goddess

popularized a cult of Goddess worship which has continued to this day with the worship of *Gramdevis, Shakti Devi, Bhudevi.* Mother Goddess worship was also prevalent in other ancient civilizations, including the Mesopotamian civilization. The cult possibly had its origins in the cultivators' veneration of the bountiful Earth Goddess for providing succour. Archaeologists believe these Indus Valley terracottas to be votive idols of the Mother Goddess. This particular sculpture is one of the figurines excavated at Harappa.

Title	:	**Mother Goddess**
Medium	:	Terracotta
Period	:	2500 B. C.
Place of origin	:	Mohenjodaro Size - 8.5 × 3.4 cm
Collection	:	National Museum, New Delhi

General Description

This figurine showcases the high level of maturity of the Indus Valley Civilization artisan. The eyes of the almost nude figure have been formed with two pellets of clay. The nose is pinched. A waistband holds a skirt which covers the lower part of the body. The figure is ornamented with heavy necklaces, pendants and armbands. The lower part of this standing figure is broken. The left arm is broken as well. Her fan-shaped turban is flanked by two bowls. Soot marks on the bowls suggest that they were used as lamps or incense burners and the figurine was votive in nature. This is a fine example of the Indus Valley Civilization sculpture.

The figurine has been made by hand. The eyes and breasts are indicated using pellets of clay. The nose has been shaped by pinching a tiny roll of clay with fingers. The jewellery was stuck on the figure. The legs have no detailing. Once the clay figure was finished and dried, it was baked in the kiln. The baking gave it a red colouring. This method of making figurines is known as terracotta. Terracotta products were sometimes given a polish too.

INTEXT QUESTIONS 4.3

Fill in the blanks:

1. The medium used for making the Mother Goddess figurine is ....
2. The place of origin of the Mother Goddess figurine is ....

WHAT YOU HAVE LEARNT

Indus Valley Sculptures

- Mother Goddess
  - Terracotta (Medium)
  - Mohenjodaro (Finding site)
- Priest bast
  - Steatite (Medium)
  - Mohenjodaro (Finding site)
- Dancing Girl
  - Bronze (Medium)
  - Mohenjodaro (Finding site)

Learning Outcomes

The learner

- can make whatever drawing on the clay pattern on their own.
- paint the model with locally available colours.

TERMINAL QUESTIONS

1. Describe the technique and method used for Indus Valley Civilization sculptures.
2. Explain the theme of Indus Valley Civilization sculptures.
3. Describe the Priest Bust.
4. Describe the Dancing Girl bronze.
5. What was the significance of the Mother Goddess figurines?
6. What were the Mother Goddess figurines used for?
7. Which other civilizations had similar Mother Goddess figurines?
8. How is the jewellery on the dancing girl's left arm different from that on her right arm?
9. Write in your own words about the statue of the Dancing Girl.

ANSWERS TO INTEXT QUESTIONS

4.1

1. The priest-king bust is made of steatite.

2. It was found at Mohenjodaro at the *Garhi-wala-tila* site.
3. The priest is wearing an armband on his arm.

4.2

1. It is collected at the National Museum, New Delhi.
2. It is made of bronze.
3. It was cast using the lost wax process of metal casting.

4.3

1. terracotta.
2. Mohenjodaro site

GLOSSARY

Terracotta	Baked clay for making pottery and toys
Bust	The part of the human body above the waist
Votive	holy
Lost wax	a technique of metal casting

5

MAURYAN AND POST MAURYAN ART

In the previous lesson, we learnt about sculpture of the Indus Valley civilization. In this lesson, we will learn Mauryan and post-Mauryan art. The Mauryan period is marked by the dramatic development of the arts. Emperor Ashoka, the grandson of the great Chandragupta Maurya, was a generous patron of the arts. The Mauryan capital Patliputra emerged as the centre of power and patronage of the Arts, especially architecture and sculpture. Notable examples of the architecture and sculpture of this period are the pillars, *stupas* and cave temples. The human, animal, bird and botanical forms are remarkably expressive and beautiful. In these sculptures anatomy has received detailed attention, and depiction is realistic, showing markedly evident rules of ratio and balance. The sculptures are characterized by their highly polished glossy surfaces.

OBJECTIVES

After learning the lesson, the learner will be able to:

- describe the development of Mauryan sculpture;
- explain the theme and technique of Mauryan sculpture;
- explain the format, theme and technique of Kushan sculpture;
- explain the format and technique of Andhra sculpture;
- write the origin and evaluation of Post Mauryan Gandhar art;
- differentiate the similarities and differences between Gandhar, Mathura, and Andhra Art.

Introduction of Mauryan and Post Mauryan Art

The Mauryan Mother Goddess figurines in stone and terracotta have well-defined forms and detailed ornamentation. These technically sophisticated artefacts are the defining sculptures of this period. The most important and impressive sculptures of this period are the pillars of Ashoka with edicts of the great Emperor engraved on them. These pillars bear testimony to the gradual development of the artists' original creativity and technique. The dynamic and very lifelike animal figures carved on the capitals testify to the high level of stone craft. With the decline of the Mauryan dynasty the empire was disintegrated and various other dynasties became powerful in various parts of the country. Sungas, Kanvas and Kushanas ruled north, whereas Satavahans ruled in Maharashtra, Andhra, Telangana and Karnataka. Sculptural activity continued all over India. Sculptures belonging to Buddhism, Jainism and Brahmanical Hindu religions were produced. The most notable sculptures are of the Buddhist faith in the early historical period. Kanishka (second century CE/AD), the greatest of the Kushana dynasty rulers, was another patron of sculpture and architecture. Kushan's empire stretched from Oxus in modern day Afghanistan to Varanasi and from Kashmir to the coast of Gujarat and also Malwa. During his time Gandhara art, a creative synthesis of Indian and Greek influences, took root in the Gandhar region (between Pakistan and Afghanistan). Its theme was Buddhism. Sculptural production can be divided into two distinct stylistic groups, one merged in the Gandhar area and the other in the Gangetic valley which was also a continuity of tradition. The Gandhar school produced a number of images of Buddha, Bodhisattva, narratives from the life of Buddha and the Jatakas. The style of Gandhara art was a combination of Greek and Roman traditions.

In the Gangetic valley important centre of art production was Mathura. The Mathura sculptors of this region left behind a veritable treasure trove of Hindu, Jain and Buddhist sculptures. They picked skills from the sculptors of Sanchi and Bharhut and further refined them. The various *Yakshis, Shalabhanjikas, Apsaras* and other female figures carved in high relief on the pillars and gateways of both Buddhist and Jains monuments show that they took the special interest in sculpting dynamic, scantily clad, voluptuous, fine-featured female figures in association with flora and fauna. Sculptures of Vishnu, Surya, Kuber, the Nagas, the Yakshas and Kings were also produced in Mathura workshops. Of the Mathura productions, portraits of Kushana kings are of special interest. The sculptural art of this period marked unique stylistic characteristics.

Amaravati is located near Guntur in Andhra Pradesh. It has a great Buddhist Stupa adorned with sculptures. Its matured phase of activity, mainly belonging to the second century CE is noteworthy for its sculptural development. It shows very different stylistic features in the tradition of Indian sculptures; figures are elongated, have considerable

body curves, and have cylindrical volume and crowded composition. The sculpture representing the adoration of the bowl of the Buddha is carved in round medallion relief.

Ajanta caves have paintings belonging to three phases. The early paintings are found in Ajanta cave no. 9 and 10. The Buddha images on the pillars of cave 10 and 9 belong to mid-third century CE whereas the later phase of Ajanta paintings belong to fifth century CE and are found in many caves such as cave 1,2, 16, 17 etc.

5.1 CHANWARDHARINI YAKSHI (YAKSHI WITH THE FLYWHISK)

First, you need to understand the sculptures found in the Mauryan period.

Basic Information

The earlier tradition of yaksha (earth spirit) worship was continued by Brahmin, Jain and Buddhist traditions. Worshipped as symbols of prosperity and power in every village, the yakshas were also associated with longevity, immortality and good health. Large statues of these earth spirits were placed in an open area. During the Maurya period, the Yaksha sculptures were carved on all sides, but there is little or no ornamentation except at the front.

Fig. 5.1: Chanwardharini Yakshi

Characterized by their stout anatomy, the large Mauryan Yakshi sculptures are in a class of their own. The 'Chanwardharini Yakshi' is undoubtedly one of the best specimen of the Mauryan yaksha sculptures. This highly polished red sandstone sculpture is a masterpiece of the art of stone carving. The voluptuous body conforming to traditional standards of beauty, the ornamentation, the drape of her clothes, the mix of strength and elegance, all point to the painstaking attention to detail by the artisans. Its polish is considered a unique world-wide, it gives a glossy metallic finish to sandstone.

Title	:	**Chanwardharini Yakshi (Also known as Didarganj Chauri Bearer or Didarganj Yakshi)**
Medium	:	Sandstone
Period	:	Maurya Period (3rd century BCE)
Size	:	162.2 cm.
Found at	:	Didarganj (Patna)
Sculptor	:	Unknown
Collection	:	Patna Museum, Bihar

General Description

Considered the most remarkable piece of Mauryan art, this lifesize sculpture stands 162.2 cm tall. Carved out of a single piece of sandstone, the Chanwardharini Yakshi displays strong in its formal body structure with a proportionate body and an expressive face. Her heavy breasts, broad hips, narrow waist and the muscular folds on the lower abdomen are delineated meticularly displaying center over handling of the medium and naturalism. Her hair is neatly arranged in a bun at the nape. Her jewellery includes a headband, heavy ear-rings, a choker and a long necklace, bangles, an exquisite five-strand girdle and thick anklets. Obviously an attendant of a royal personage, she is holding a *Chanwar* (Fly whisk or *Chauri*) in her right hand, and her left arm is missing. The mekhala (skirt) is draped elegantly with folds and pleats. The sheer shawl covering the upper part of the body goes over the left shoulder and flows to her feet. As a matter of technique a craftsman first carved the rough figure with a chisel. Then it was given the final shape with a smaller chisel. The surface was then polished with a stone and a high gloss.

INTEXT QUESTIONS 5.1

Match the following:

1. Chanwardharini Yakshi	(i) Folds and pleats
2. Mekhala	(ii) Head band
3. Jewellery	(iii) Stand stone

5.2 YAKSHI WITH A CAGE

Now, let us learn about the female figure Yakshi with cage.

Basic Information

There are many female figures found in early art. They are other designated as Yakshi figures. Mathura sculptors of the Kushana period have depicted the Yakshi figures uninhibited sensuousness of the female form very earthy representation. The yakshis are everywhere on the railing pillars of Buddhist stupas, on panels, as independent sculptures and also as part of a strong scene. These sculptures show the yakshis, the titular deities of erotica and fertility, in a happy playful mood. They are mostly depicted standings on railing pillars, standing on the back of a yaksha figure, dancing, and playing musical instruments. Their well-endowed bodies have just cloths and having ornaments. Showing the female form to maximum advantage, Yakshis are often shown in the *Tribhanga* posture with the tilted head, a leg thrust forward and the torso slightly tilted to one side. Carved on pillars, these figures include the curds seller and a woman in distinctly Persian robes holding a lamp. Expressing contemporary mores, a Yakshi at toilette is seen accompanied by a handmaiden holding a casket.

Fig. 5.2: Yakshi with Cage

Title	:	**Yakshi with Cage**
Medium	:	Red sandstone
Period	:	2nd century C. E.
Place of origin	:	Mathura
Collection	:	National Museum, New Delhi

General Description

The Yakshi are generally described as protecting female deities and are found in the early historic period. These mostly sensuous forms are the most lively sculptures of the Kushan period. Her voluptuous body and heavily ornamented figure and light volume are important aesthetic characteristics of this period. Standing in the *Tribhanga* posture, the sensuous 'Yakshi with Cage' is a remarkable sculpture from the Kushan period. Heavily bejewelled, clad only in a Mekhala (skirt), holding a cage, looking at the parrot perched on her left shoulder, she stands atop the figure of the dwarf figure. There is a suggestive smile on her face. Stone is dressed first, and then the figure is drawn on stone. The area outside the outline is then chiselled away, leaving the figure in bold relief. The figure is then carved in detail with a fine chisel. Finally, the figure is polished with stone. The early centuries of the Christian era produced a number of images in the Gangetic and Gandhara areas as well as in central and southern India.

INTEXT QUESTIONS 5.2

Fill in the blanks:

1. Medium used for the 'Yakshi with Cage' sculpture is ....
2. The area outside the outline is then .... away, leaving the .... in the bold relief.

5.3 STANDING BUDDHA

Now, you will learn about the Gandhara style.

Basic Information

Before the Gandhar art came into existence, the Jataka tales about the past stories of the Buddha were engraved on stone, and Buddha was never depicted in the human form. Instead, motifs like the elephant, the bull, the horse, the stupa, and the Chhatra (umbrella) symbolized his presence. But, by the Kushan period, the Buddha in human form was a favourite theme of sculptors. Both the Gandhara and Mathura schools of Buddhist art produced Buddha statues in large numbers. The figures depicted in the two styles were very different from each other. The Buddha figures produced on the available pictorial conventions of Yaksha images. The

The Gandhar Buddha, on the other hand, had an element of the Greco-Roman pictorial conventions. The Prathian and Acamenian traditions are mixed with the local tradition, which is known as Gandhar traditions. Images of Buddha and Budhisattva are produced in Gandhara and Gangetic areas. The Avalokiteswara holding a lotus, Manjushree holding a book, and Maitreya holding a pitcher are so bejewelled that they look like royal personages. Some Buddha figures also sport facial hair. The heavy ornamentation of the Gandhar Bodhisatvas makes them look more like royal figures and less like ascetics. To convey their spiritual elevation, they have been shown with halos around their heads. The halo is a significant contribution to the Gandhara school. The sculptures are distinguishable by fine carving, heavy ornamentation, symbols and fine detailing of creases in robes.

Fig. 5.3: Standing Buddha

Ajanta caves have paintings belonging to three phases. The early paintings are found in Ajanta caves no. 9 and 10. The Buddha images on the pillars of caves 10 and 9 belong to mid-third century CE whereas the later phase of Ajanta paintings belong to fifth century CE and are found in many caves such as cave 1,2, 16, 17 etc.

Title	:	**Standing Buddha**
Medium	:	Gray sandstone
Period	:	Gandhar (2nd Century)
Size	:	250 cm.
Collection	:	Miho Museum, Japan

General Description

This standing figure of Buddha has a detailed halo, Greek style curly hair with a topknot. He is depicted wearing a robe covering from the neck to the feet, of special note is the realistic depiction of the physicality and the sharp folds of the robe. The long ears, the nimbus behind his head, and the benevolence in the facial expression imbue it with spiritual connotations. The missing right hand was most probably raised in the *abhayamudra*. The left arm is slightly bent and the hand holds the garment. The fold of the garment is so prominent that it bears considerable heaviness. The sculpture is carved with a lot of precision. The image is standing on the pedestal. Stone is properly dressed to carve the figure and then gradually chiselled to make the image.

INTEXT QUESTIONS 5.3

1. Which period does the Standing Buddha belong?
2. How was Buddha represented before he came to be depicted in human form?

WHAT YOU HAVE LEARNT

Mauryan and Post Mauryan

High Polished Art

Chanwardharini Yakshi	Yakshi with Cage	The Standing Buddha
Sandstone (Medium)	Red Sandstone (Medium)	Grey Sandstone (Medium)
Didargand (Finding Site)	Mathura (Finding Site)	Gandhara (Finding Site)

LEARNING OUTCOMES

The learner can

- apply the colour on their own artifacts, after observing the Mauryan sculptures.
- polish with a stone and then finally polish for high gloss on their art objects.

TERMINAL QUESTIONS

1. Describe the theme of Mauryan and post-Mauryan sculpture.
2. How did the theme of Mauryan art differ from Kushan and Gandhara art?
3. How did Gandhara sculpture differ from Kushana sculpture?
4. Describe the Chanwardharini Yakshi.
5. In Gandhara art the style was Greco-Roman with the Indian tradition, Elaborate.
6. Describe in brief the 'Yakshi with Cage' sculpture made.
7. Where is the 'Yakshi with Cage' collected?
8. Describe the Standing Buddha from the aesthetic point of view.
9. Elaborate on the characteristics of Gandhara art.
10. Describe the two hands of the Standing Buddha.

ANSWERS TO INTEXT QUESTIONS

5.1

1. Chanwardharini	Sandstone
2. Mekhla	Fold and Pleats
3. Jewellary	Head band

5.2

1. Red Sandstone.
2. Chisselled, figure

5.3

1. The standing Buddha was made in the Gandhara region in the 2nd Century.
2. Earlier Buddha was never depicted in the human form, he was represented by motifs like the elephant, the bull, the horse, the *stupa* and the *chatra* (umbrella).

GLOSSARY

Stupa	Buddhist memorial
Stout	Strong
Voluptuous	Find of pleasure of life
Mekhala	Skirt

MODULE - 2

HISTORICAL APPRECIATION OF INDIAN CONTEMPORARY AND MINIATURE ART

6. Medieval Period Painting
7. Mughal Painting
8. Pahari Painting
9. South Indian Painting
10. Company School of Painting
11. Contemporary Art and Artist

6

MEDIEVAL PERIOD PAINTING

In the previous lesson, we learnt Mauryan and Post Mauryan art. In this lesson, we will learn about the painting of the Medieval Period. Following the decline of the Gupta dynasty and other powerful rulers in India, art productivity was stagnent during the 11th and 12th century AD. Nonetheless, this politically enriched Indian art with the treasure of illustrated manuscripts. These manuscripts belonged to different religious sects like Jainism, Buddhism and Hinduism. Buddhism and Jainism particularly spread to both the western and eastern parts of India. Rulers like the Palas in the east, Rajputs in the west and Cholas and Chalukyas in the south patronized art and architecture during this period. One of the most important contributions of medieval art of India are paintings on palm-leaf manuscripts include Buddhist and Jain religious texts.

Jain miniature painting was developed and was patronized in Gujarat and Buddhist manuscript illumination showed its brilliance in the regions of Bihar and Bengal. These paintings were done on palm leaves, which served as the surface for paintings and calligraphy. The painting style followed the tradition of wall paintings but with the clear signature of local folk art styles. The loose sheets of palm leaf were bound with thread and enclosed by wooden covers. The inner sides of these wooden covers were also beautifully painted.

OBJECTIVES

After studying the lesson, the learner will be able to:

- explain and background and evolution of miniature paintings;
- state the main features of these paintings;

- describe the basic information of Pala miniature painting;
- state the methods and materials used in miniature painting;
- explain the join palm leaf manuscript;
- identify the tempera technique.

6.1 PANCHARAKSHA TARA

In this lesson, you will understand the Pala miniature paintings.

Basic Information

The earliest examples of Pala miniature paintings are from palm leaf manuscripts of the Buddhist text '**Astasahasrika-prajnaparamita**' dated 10th CE, during the reign of Mahipala a follower of the Mahayana Buddhist cult. The illustrations in the texts are actually visual expressions of the cult like Jain paintings. These paintings are replicas of traditional compositions. All the features are defined by delicate outlines, with sensual expressions. These paintings were usually commissioned by laymen, monks or sometimes princes. They were meant as offerings to gain spiritual merits. The palm leaves were prepared through a long process. They were kept underwater for a month and later dried, then smoothened with conch shells and then cut into rectangular shapes. The earlier brittle leaves were replaced with durable palm leaves called **Shritada**. Some space was left on the leaf for paintings after five to seven lines were written on it. The technique of painting was very complicated. A background colour was laid before the preliminary drawing. The figures were then filled with colour. Shades and highlights were applied to achieve modelling. Finally, fine outlines were drawn in black or red colour.

Fig. 6.1: Pancharaksha Tara

Colours generally used were yellow, chalk white, indigo, blue, black (from lamp soot), red from cinder and green by mixing yellow and blue.

Title	:	**Pancharaksha Tara**
Medium	:	Tempera
Style	:	Pala
Date	:	1080 CE

General Description

In this painting, the Mahayana Buddhist deity is seated in Padmasana pose. One of her arms is on her thigh and the other is in Abhayamudra. Her slim and curvaceous body is painted yellow. The red background is used to provide relief to the figure. The beautiful face with half-closed eyes is adorned with all kinds of jewellery like ear drops, a crown and a necklace. The eyes and eyebrows are boldly curved and the nose is sharp. The colours are bright, and the combination of bright pink and yellow are contrasting yet harmonious. In all of these colours there is a quality of luminous depth, the artist's sensitive appreciation of the resource of the medium. He undefined the plastic quality of the figure. One looks in vain for the natural form because of its highly stylized approach. It is the colour structure which creates the harmony of the composition with the help of fluent contour lines.

INTEXT QUESTIONS 6.1

Match the following:

1. The period of Pala dynasty	(i)	Tempera
2. The medium used painting	(ii)	Pala
3. Mention the style of painting	(iii)	8th 13 CAD

6.2 JAIN PALM LEAF MINIATURE PAINTING

You have learnt the pala miniature painting; now we will get to know about the Jain miniature art.

Basic Information

Jain palm leaf manuscript painting flourished in Gujarat, Rajasthan and some other regions from 10th Century CE to 14th Century CE. These paintings are actually illustrations of Jain sacred texts viz. '**Kalpasutra**' and others. Some of these paintings were done on paper at a later phase. Jain paintings could be easily

identified by typical features like an angular drawing of eyes beyond the outline of the face and bright colours. These pictures are painted on the rectangular space of the palm leaves. The space is allotted both for painting and calligraphy. The style of painting is one of pure draughtsmanship.

Fig. 6.2: Kalpasutra (Svetambara)

Title	:	**Kalpasutra (Svetambara)**
Medium	:	Tempera on palm leaf
Date	:	1509 CE
Size	:	8cm × 22cm

General Description

Kalpasutra is the Svetambara Jain account comprising a narrative on the lives of the Jinas, the revered holy men in Jain religion. The script is written in Ardha-Magadhiprakrit and attributed to Bhadrabahu. This painting is one of the panels from the leaves of Kalpasutra. The panel has two segments. The right side segment shows a deity with an animal head on a human body and carrying a baby. To the left is a queen mother on a bed with her newborn baby. The segments of the panel are the story of the birth of a Tirthankara.

The painting has all the features of a Jain miniature painting like an angular drawing of the figures placed on the background of red colour. Though the faces are in profile, both eyes are shown. These long eyes are extended beyond the outline of the face.

In spite of its general flatness of colour, the use of a darker tone in the boundary areas gives a sense of volume. The rhythmic linear patterns created through lines give the figures a feeling of movement.

INTEXT QUESTIONS 6.2

1. When and where did Jain miniature painting flourish?
2. What is Kalpasutra? Who is the author of this text?
3. What was the medium used in Jain miniature painting.

6.3 RAJASTHANI PAINTING

Ragamala painting is very popular artwork in Rajasthani style. Now we will know about the Rajasthani painting.

Basic Information

The Region of Rajasthan and Gujarat hold an important place in the history of Indian painting. The Rajasthani painting matured during 16th C.E. Early Rajasthani paintings show a typical style, protruding eyes and the use of contemporary costumes. The influence of miniature painting changed the style towards the end of 16th C.E. Many centres developed during this time, such as Mewar, Bundi, Kota, Pratapgarh, Kishangarh, Malwa and others. There are great varieties of themes are found in Rajasthani paintings. These are religious, royal, secular and portraiture. Most popular once among these themes were paintings based on the poems of 'Geet Govinda', written by Jayadeva.

Title	:	**Todi Ragini**
Medium	:	Tempera on palm leaf
Style	:	Pratapgarh
Date	:	1710 C.E

Fig. 6.3: Todi Ragini

General Description

This is one of the paintings from the Ragamala series. The Ragamala paintings are depictions of Ragas and Raaginis, which depict various classical musical modes of India. Todi Ragini is playing a musical instrument. Two deer are attracted by the music and seem to be mesmerized by the tune.

The composition is well-balanced. Inspite of the flatness of the background, a sense of depth is achieved and the painter has been successful in creating the blissful natural atmosphere of a garden. The colours are bright, and the effect is heightened by using colourful dots, both on the costumes of the lady and the trees. The human and animal figures are full of movement and expression. The painting stands as a classic example of the synthesis of poetry and music.

It has a poetic lyricism. The figure is expressive of mood and sentiment.

INTEXT QUESTIONS 6.3

1. What are the general features of Rajasthani paintings?
2. Name some of the famous schools of Rajasthani painting?
3. Mention the title of the poetry and its author that inspired Rajasthani painters the most.

ACTIVITY

Draw any one style of miniature painting and also write the main features of the style.

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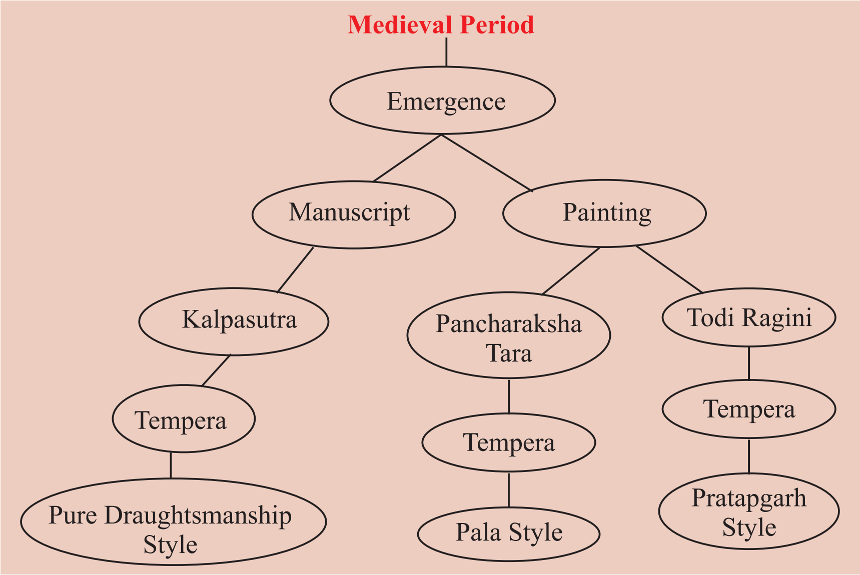
WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner can

- create a different type of miniature forms on their own;
- illustrate calligraphy on various surface.

TERMINAL QUESTIONS

1. Explain briefly the background and evolution of the medieval period and miniature paintings.
2. Write a short note on how palm leaves were prepared and painted.
3. Write about the salient features of Jain palm leaf manuscript paintings.
4. Write in detail about Todi Ragini.
5. What is Ragmala?
6. How does Ragini Todi appear in the enlisted paintings?
7. Describe the features of the Jain style.
9. What does the enlisted picture Kalpasutra show?

ANSWERS OF INTEXT QUESTIONS

6.1

l. 8th C.E to 13th C.E.

2. Tempera

3. Pala

6.2

1. In Gujarat, Rajasthan and some other regions in 10th C.E.
2. **A Kalpasutra is a** Svetambara Jain account of the lives of the Jinas. Author was Bhadrabahu.
3. Tempera on palm leaf.

6.3

1. Protruding eyes, use of contemporary costumes.
2. Mewar, Bundi, Kota, Pratapgarh, Kishangarh, Malwa.
3. Geet Govinda by Jayadeva.

GLOSSARY

Medieval Period	900 CE to 1400 CE in Indian History
Illuminated Manuscript	decorated handwritten manuscript
Calligraphy	decorative handwriting
Mahayana	a sect of Buddhism that believes in image worship
Padmasana	a sitting posture with folded knees
Draughtsmanship	technical skill
Synthesis	combination of different elements
Poetics	written in poems (kavya)
Svetambara	a sect of Jains who wear only white clothes

7

MUGHAL PAINTING

In the previous lesson, we learnt about Medieval art. In this lesson, we will learn about Mughal painting. The style of paintings which flourished under the Mughal rulers during the sixteenth and seventeenth centuries is known as Mughal painting. Humayun, the second Mughal ruler, brought the miniature painting tradition from Persia and continued for about three centuries in India. The first Mughal emperor of India was Babur, who was a man of aesthetic sensibilities. It is likely that there were some painters in his entourage . However, paintings of his time are not available. The Persian master painters, Mir Sayyid Ali and Abd-al-Samad, joined the court of Humayun, the son of Babur when Humayun retired from his exile in Persia. It was only under Akbar (1556-1606) that the Mughal art developed a distinct style of its own. It came into being as a result of a harmonious synthesis of Indian and Persian elements. He maintained an atelier in which around 150 painters were employed under the supervision of the Persian masters Mir Sayyid Ali and Abd-al-Samad. A larger number of manuscripts of Indian and Persian classics and historical chronicles were illustrated during his reign.

It is aristocratic, secular in nature and themes based on immediately observations. European pictures and engravings brought to the Mughal courts by the travellers influenced the Mughal paintings, the increased use of shading and linear perspective was observed. To make a single painting, several artist, worked together according to their expertise in drawing, colouring, landscaping etc. Akbar’s son Jahangir was himself a great connoisseur of art and took pride in his critical power of observation. Numerous portraits, court scenes and episodes from his own life and allegoric paintings were executed with masterly skill during his reign. Jahangir was an ardent lover of nature, and some remarkable studies of birds, animals, and flowers are known from his period.

The reign of Shahajahan was associated with great building activity and works of high technical excellence were produced. Fine paintings of his period are primarily of court scenes and idealised portraits.

Under the last great Mughal ruler Aurangzeb, patronage of art and architecture declined. Due to a lack of patronage at the Mughal court, painters migrated to Hyderabad, Rajasthan and the Punjab hill states. Aurangzebs's successors in the 18th century were addicted to luxury and the art of painting lost its earlier glory.

OBJECTIVES

After studying the lesson, the learner will be able to:

- explain the background and evolution of Mughal period miniature paintings;
- state the name of enlisted Mughal miniature paintings;
- identify the Mughal miniature paintings from others;
- mention the main characteristics of miniature paintings.
- describe the method and materials used, place and style of enlisted miniature paintings.
- name the artists of the Mughal paintings.
- describe the origin of Mughal Art; and
- appreciate the beauty of colours and composition.

7.1 BABUR HUNTING RHINOCEROS (AKBARI PERIOD)

Dear learner, you will know the art work found in the Akbari period.

Basic Information

Babur was an educated Timurid, and his observations and commentaries in his memories reflect his interest in nature, society, politics and economics. His vivid account of events covered not just his life but the history and geography of the area. Miniature paintings are small format paintings which were usually painted by an artist with minute details especially to be used in books or albums. In the painting, The forward march of the elephant, the movement of horses and the gestures of soldiers and emperor adds to the dynamism of the hunting scene.

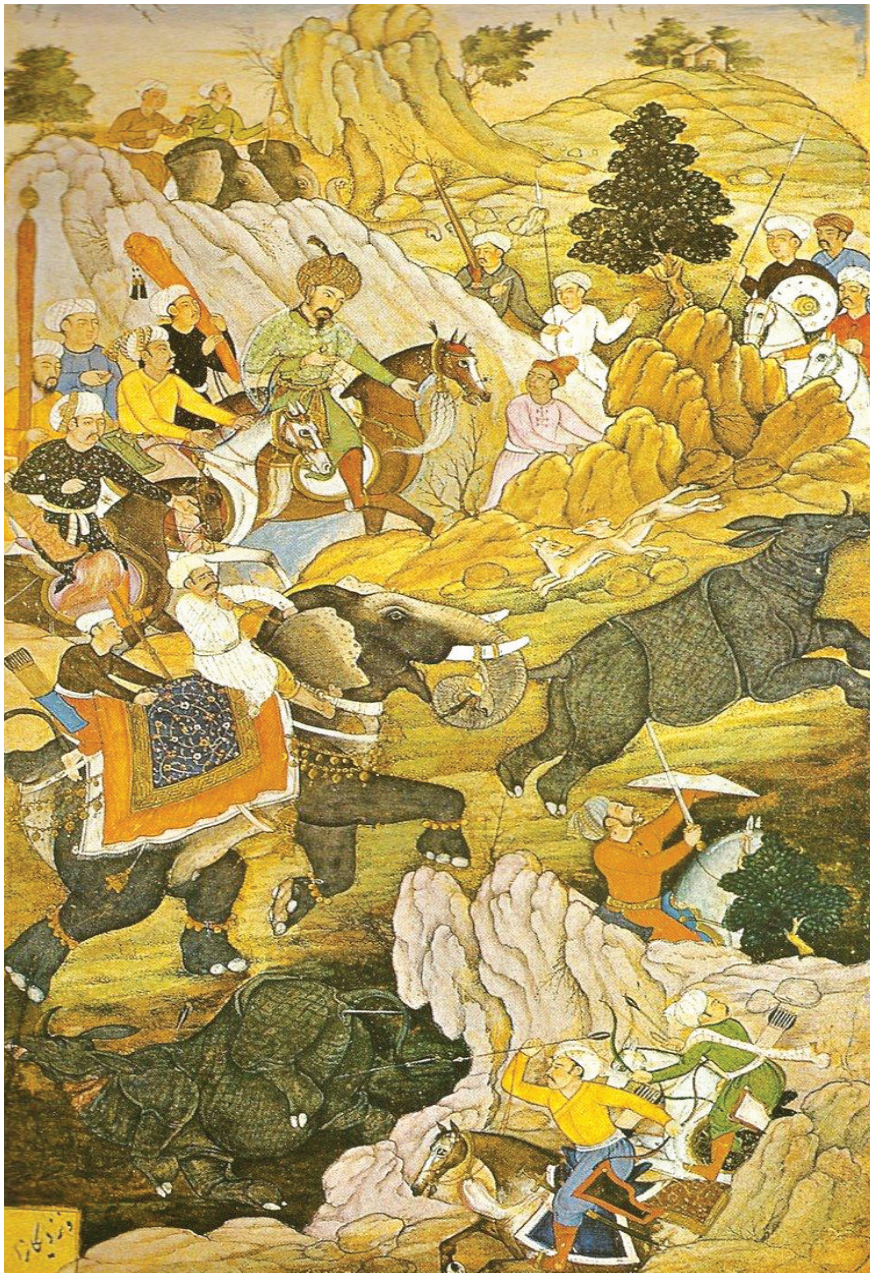


Fig. 7.1: Babur hunting Rhinoceros

Title :	**Babur Hunting Rhinoceros**
Artist :	Unknown
Medium :	Water colour on paper
Period :	1590 – 1593 C
Style :	Miniature/Persian Style
collection :	National Museum, New Delhi

General Description

The painting has been taken from the manuscript of Baburnama. The medium of paintings is watercolour on paper. It's a miniature painting. This miniature shows the hunt for the rhinoceros by Babur. In the background of the painting, there are hills with trees. The figures in the background are smaller than the figures in the foreground to achieve depth. The light shades of colour in the background and dark shades in foreground also help to show the perspective. The plants and animals were painted with rhythmic lines. Subject is rich in variety. The composition is well-packed with minute details like action, and motion in figures and decorative clothes. The elephant is decorated with a floral design in delicate lines. The border of the cloth has a dark shade with rich colours. The elephant is shown running after the rhino. The feeling of force and expressions of each portrait make this painting a great masterpiece of the Mughal period. There are human figures in the background and foreground. They are shown running and trying to trap the rhino from all sides and the rhino is trying to escape from trap and running fiercely. This painting brings forth the intensity of a real hunt. In Mughal miniatures, the outlines were drawn with a fine brush. The painter began to paint the sky first and next the background. Then the figures were drawn. Finally, colours were applied. The artist has used natural (earth) and mineral colours in this painting.

INTEXT QUESTIONS 7.1

Choose the most appropriate option:

1. What is the subject of the miniature painting mentioned above?

   (i) Hunting scene (ii) Market scene

   (iii) Busy road (iv) Sunrise scene

2. What are the influences on Mughal miniature painting?

   (i) Western (ii) Persia

   (iii) Modern (iv) Italian

7.2 PRINCE WITH A FALCON (JAHANGIR PERIOD)

You have learnt the style of the Akbari period. Now you will know the style of the Jahangir period.

Basic Information

This miniature is taken from the Jahangir period and it was painted by Ustad Mansur. He was a famous painter of Jahangir's time and also a great at portraiture. This work is one of the masterpeices of Ustad Mansur's and also among in Mughal miniatures.

Fig. 7.2: Prince with a Falcon

Title	:	**Prince with a Falcon**
Artist	:	Ustad Mansur
Medium	:	Govache, gold and ink on paper.
Style	:	Miniature
Collection	:	Los Angeles, Country Museum of Art, USA
Size	:	Height: 14.2 cm, Width 8.5 cm

General Description

Jahangir is known for his love for nature and patronage of miniature painting. Ustad Mansur, the artist of this painting, is known for the minuteness of his fine brush and

delicate sense of colours. 'Prince with a Falcon' is one of the finest example of painting by Ustad Mansur. Flat colours are used in this painting. Rich, bright colours like green, red, yellow ochre, black etc. are used. He is wearing a glove in one hand and holds a falcon. The central main figure stands against the flat background and the sky at the top. Although no horizon line is drawn, the clouds and birds imply space in the painting. Ustad Mansur is also known for studies of birds. The claws of the falcon are tied with decorative strings and the bird's contour with linear outline is wonderful in the painting and there is a pleasant expression on both faces. The prince is admiring the falcon in his hand. The profile of the prince is shown in the painting. The artist has tried to achieve three dimensional quality through the colouring, as we can see this rendering - wings of the falcon, spread in the air.

This painting is made on paper with opaque colours with a touch of gold and ink. The pigments used in paintings were obtained from minerals, ochres and vegetable extracts, lac dye and insects dyestuff. There were five basic colours; white was obtained from burnt conch shell and chalk, yellow from yellow ochre, red from red lead, vermillion and green from vegetables.

INTEXT QUESTIONS 7.2

1. What is the size of the miniature painting 'Prince with a Falcon'?

2 What type of medium is used in the painting "Prince with a Falcon"?

3 Who is the painter of the miniature painting "Prince with a Falcon"?

7.3 A BARBET (HIMALAYAN BLUE THROATED BIRD) JAHANGIR PERIOD

Learner, now let us learn about the painting of a Bird done by artist Mansur.

Basic Information

This miniature belongs to the Jahangir period. Jahangir was a great lover of nature. The maximum number of paintings on birds and animals were done in his period. 'A Barbet' is a famous painting by Ustad Mansur. Ustad Mansur was a famous painter of Jahangir's court. He was also one of the best Mughal portrait artists and was known for his wonderful studies of birds. This work is an example of a masterpiece from the Mughal period. The study of nature by the Mughal artist with delicate lines, detailed stems, leaves, and hills gives a real impact to the paintings.

Fig. 7.3: A Barbet

Title	:	**A Barbet**
Artist	:	Ustad Mansur
Medium	:	Tempera
Period	:	Jahangir period, 1615
Style	:	Miniature
Collection	:	Victoria and Albert Museum, London, UK

General Description

This painting is a fine example of bird study. Ustad Mansur specialized in depicting plants and animals. Barbet (Himalayan blue throated bird) is sitting on a branch of

a tree in a pleasant gesture. The artist has painted the branches and leaves with delicate lines and colours. Perspective can be observed through the depiction of smaller leaves in the background and the bigger in the foreground. The main subject is framed by an intricately executed border called Hashiya. The inner border is decorated with calligraphy. Outer border is decorated with floral ornament. The calligraphy is in Persian script. The bird Barbet has a sharp beak and round vigilant eyes. The bird's head is bent towards the branch. The colour of the bird is dark against the light background. It is painted in yellow ochre and a tinge of blue in its feathers. The blue colour on the neck and bright red colour on the head of the Barbet are the centre of attraction. The colours in this miniature are rich and bright. Outlines were drawn with a brush using green colour. This miniature is done in tempera on paper. The pigments used in this painting were obtained from minerals, ochres and vegetable extracts, lac dye and insect dyestuff. There were five basic colours. Reproductions or copies of the drawing were made with the aid of transparent paper, animal's transparent inner skin or by punching the outline with holes on the sketche.

INTEXT QUESTIONS 7.3

Fill in the blanks:

1. The painting 'A Barbet' is a fine example of .... study.
2. The painter of the miniature painting 'A Barbet' is ....
3. The calligraphy is in .... script.

7.4 JAHANGIR HOLDING A PICTURE OF MADONNA (JAHANGIR PERIOD)

Basic Information

The painting 'Jahangir Holding a Picture of Madonna' is an example of the Mughal ruler's interest in different religions. It is a portrait of Jahangir with a picture of Madonna (Mother Mary). The respect for European culture can also be seen in this painting. A portrait means a painting or picture in which we can identify the individual by his face. Abul Hasan was one of the famous and dedicated artist of Jahangir's atelier. Learner, you know that it is an allegoric painting. Jahangir is holding the picture of Mary. His mother's name was Mariam-Uz-Zamam. In this context portrait of Mary is probably a reference to his mother.

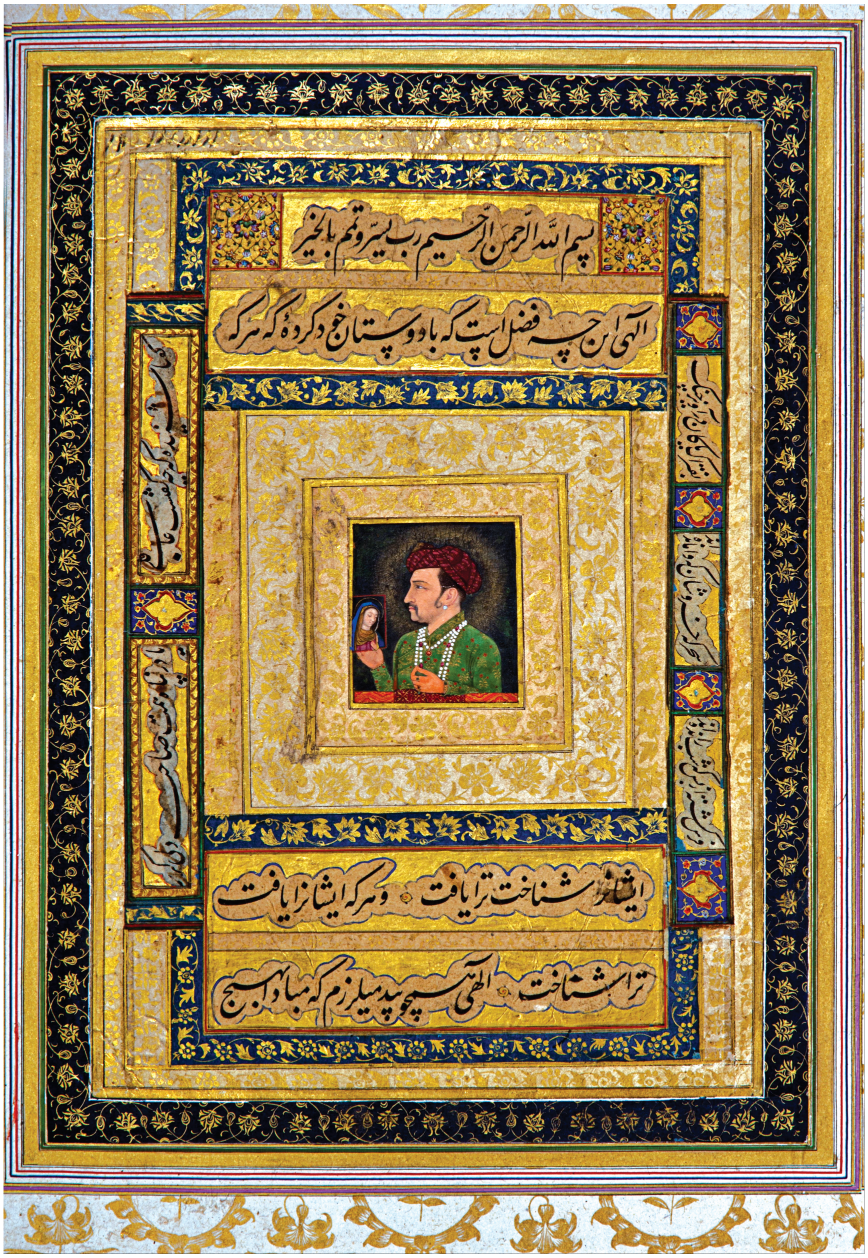


Fig. 7.4: Jahangir holding a Picture of Madonna

Title	:	**Jahangir holding a Picture of Madonna**
Artist	:	Abul Hasan
Medium	:	Tempera on paper
Period	:	Jahangir Period
Style	:	Mughal miniature
Collection	:	National Museum, New Delhi

General Description

A man of immense visual alertness, Jahangir gave special importance to portraiture. His period will be remembered for the particular and recognizable characteristics of the work of each of his artists. Abdul Hasan and Bishan Das developed their expertise as portrait painters during his reign. This small but warmly drawn portrait of Jahangir is one of the best studies of the emperor, and as also one of the best portraits the world has ever created. Jahangir, like his father, was liberal to all religions. His interest in Christianity is shown by holding the picture of the Virgin Mary. The emperor's head is set in a nimbus with fine rays radiating from the circle. The portrait is small and placed at the centre of the composition, which is unique and different from the other portraits. The portrait is in profile, and has a prominent nose, a big head, soft colours and a golden appearance with minute details and delicate line, which is the main characteristics of the Jahangir school. The speciality of this painting is the various decorative borders around the portrait. The border is decorated with floral designs executed in gold. The inner borders are made differently as they are not symmetrical from all sides. Two rectangles with dark coloured borders in which manuscripts are written in rich colour on light background. In the upper rectangle, we can see two blocks in the corner with floral designs. In this work, the fine colour mixing, bold execution, rhythm in lines, well- packed composition with minute details, well-proportioned round face, and depiction of motion indicate an influence of European style. This miniature painting was done with tempera (watercolour) on paper. Earth colours were used on paper obtained from natural sources. The use of gold lines can be easily observed in the portrait. The brushes used were of various sizes and shapes. The finest brush used for drawing a single hair brush made from animals like Persian cat or squirrel.

INTEXT QUESTIONS 7.4

Fill in the blanks:

1. .... portrait was in the hand of Jahangir?
2. The painter of Jahangir holding a picture ' Madona miniature painting is ....

ACTIVITY

You will visit the library and collect some information regarding the Mughal miniature art. Now, you may express your feelings about the miniature form, colour used in the painting and theme of the painting in brief.

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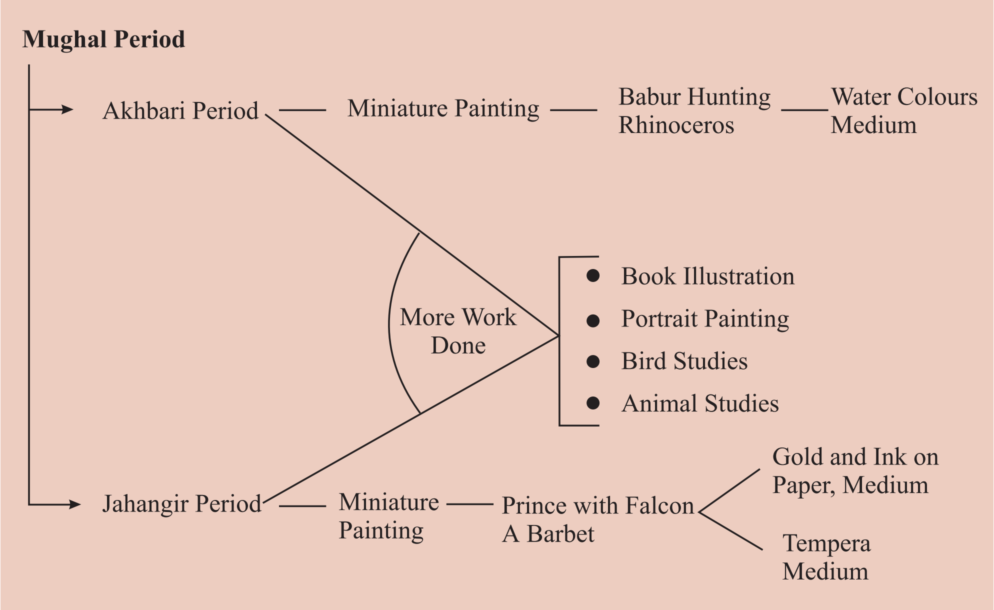
WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner can

- use the distinctive Mughal style in any of their objects;
- draw a composition with human and animal figures in the miniature style.

TERMINAL QUESTIONS

1. Which type of pigments were used for making miniature paintings?
2. Which style affected the Mughal miniature? Describe in detail.
3. Write about the 'Babar Hunting Rhino' miniature painting?
4. Give a brief description of the painting 'Prince with a Falcon'?
5. Describe the title and artist of any two miniature paintings during Jahangir's period.
6. What is Mughal art? Explain its characteristic.
7. What type of colours were used in the painting 'A barbet'?
8. Where is the; 'Barbet' miniature painting displayed?

9. Who was the patron of 'Barbet' painting?
10. What is the medium of 'Barbet' miniature painting?
11. Write the period of the 'Barbet' painting.
12. What are the colours used in the 'Barbet' painting?
13. What was Jahangir known for?
14. How is depth suggested in work 'A Barbet'?

ANSWERS TO INTEXT QUESTIONS

7.1

1. (i) Hunting scene
2. (ii) Persia

7.2

1. 14.92 × 9.53 cm.
2. Opaque watercolour, gold and ink on paper.
3. Ustad Mansur

7.3

1. Bird
2. Ustad Mansur
3. Persian

7.4

1. Virgin Mary
2. Abul Hasan

GLOSSARY

Binder	The substance that holds the pigment particles together in a painting Linseed oil, egg yolk, acrylic resin emulsion.
Earth Colour	Pigments which occur naturally in the ground, such as ochre, umber and sienna, yellow ochre. Brunt umber and burnt sienna are calcined earth.

Form	The individual shapes and volumes, and their relationship, depicted in a work of art, whether figurative or abstract.
Outline	In the drawing, an imaginary line marks the boundary of an object or figure without taking into consideration light, shade, internal modelling or colour.
Miniature	Represented on a small scale.
Tradition	From generation to generation.
Portraiture	Study of the likeness of a person.
Tempera	Any paint in which pigment is tempered (mixed) with a water-based binding medium, usually egg yolk.
Manuscript	Hand-written book.

8

PAHARI PAINTING

In the previous lesson, we learnt the Mughal painting. In this lesson, we will learn about Pahari painting. Pahari painting is a term used for miniature painting tradition that flourished in the hilly regions of India such as Himachal Pradesh, Jammu and Tehri-Garhwal. This is a lyrical style of painting. It was patronized by the local Rajas of these regions between circa 1675 to 1823 CE. They were mainly Rajputs. In Pahari painting, both religious and secular subjects were painted. Fine paintings based on religious epics like Mahabharat and Ramayana, Puranas, Gita Govinda and Rasamanjari were frequently painted in Pahari style. Sanskrit and Hindi classics such as Rasikapriya, Baramasa and Bihari Satsai were other popular texts that found representation in Pahari painting.

Secular themes included a depiction of day to day life, court scenes, portraits and love stories of Hira-Ranjha, Sohani-Mahiwal and Sassi-Punno, among others. Paintings based on musical modes also known as Ragamala series are seen in Pahari paintings. In Pahari paintings, generally bright colours were used in contrast. Depiction of nature formed an important component of the composition of Pahari painting. There are several schools of Pahari painting. They are known after the centres of their origin, such as Kangra, Basohli, Mankot, Guler, Jammu, Mandi, Chamba, Bilaspur, Kulu and Garhwal etc. Among the famous patrons of Pahari painting, Kirpal Pal, Sansar Chand, and Ranjit Dev from Basohli, Kangra and Jammu, respectively had made a significant contribution in the development of these styles of paintings. Nainsukh, Manaku, Kushan Lal, Fattu and Ram Lal, Pundit Seu and Purkhu were some of the famous Pahari painters. Many great writers, poets and philosophers were born during this period who contributed immensely towards the spreading of Vaishnavism and eventually to the development of the Art form in the 16th and 17th C.E. in which spiritual experience was symbolized in relation of lover and beloved.

OBJECTIVES

After Studying this lesson, the learner will be able to:

- describe in brief the Pahari miniature painting;
- describe the characteristic features of the Pahari paintings;
- identify the characteristics of Pahari paintings.
- differentiate between the paintings according to the physical and thematic features;
- mention the period of the piece of art.

8.1 UNDER THE KADAMBA TREE, KANGRA STYLE

Dear learner, we will get to know the Kangra style.

Basic Information

The culture of Punjab and the Great Sikh Movement started by Guru Nanak also inspired Kangra artists. Under the Royal Patronage of Raja Sansar Chand, Kangra painting reached a great height in beautiful portrayal of human form and nature. The "Gita Govinda" of Jayadeva and "Ramayana" of Tulsidas have been illustrated in Kangra style. Sansar Chand commissioned many portraits of himself from his childhood to old age. The Sikh gurus have also been painted by the court artists of Kangra. Kangra art is a culmination of the spiritual and literary revival of Hinduism. Kangra paintings disregard perspective but focus on wonderful glowing colours and delicate line work. Almost all faces are drawn in profile. Kangra paintings can easily be identified by the delicacy of lines, brilliant colours and minuteness of decorative detail. Females with gazelle-like eyes, straight noses and beautifully chiselled faces are speciality of Kangra paintings. The paper used for making miniature painting were made by special technique. Thin layers of paper were joined layer by layer to make one thick paper called Wasli. This paper was then coated with glue of kikar plant mixed with white clay (Kharia Mitti) and also sometimes with egg white. A thin coat of the above-mentioned mixture is applied to the paper so that the pores in the paper get filled, and the paper becomes smooth. Colours are obtained from natural sources like red from Lahi (an insect) or beetroot, blue from Jamun or neel, yellow from turmeric, Ramraj (a stone) or Goguli (stone), Green-lapis Lazuli, boiling leaves, black from Kajal, golden colour from the peel of anar (Pomegranate).

1. Outline was either drawn or traced on Wasli paper.
2. Opaque colour was applied with a brush made with squirrel or horse hair.
3. Brushes of various thicknesses were used. Process startd with a very thin brush (one or two hair strands).

4. Shading was done in stippling method.
5. Gold and silver thin foils were used for jewellery.
6. Finally, painting was polished with smooth surfaced stone.

Fig. 8.1: Under the Kadamba Tree

Title	:	**Under the Kadamba tree**
Time	:	1820-30 C.E
Medium	:	Opaque watercolour on paper
Collection	:	Harsh D Dehejia collection

General Description

The central theme of Kangra painting is love, and its sentiments are expressed in a typical style that is full of rhythm, grace and beauty. Krishna is shown romancing Radha under the Kadamba tree in deep woods near the bank of Yamuna. Cowherds are shown with cows, while the Gopis carry pots on their heads. Inside the thick foliage of the Kadamba tree, peacock and other birds are shown. Flying Cranes and other birds makes the whole painting delightful. This painting expresses the Sringara Rasa, where Krishna and Radha are shown embracing each other. On awakening the other like the human soul awakened by the realization of God. It also depicts the coming together of two into one colours like blue, yellow and red also have been used in this painting along with other shades of colours.

INTEXT QUESTIONS 8.1

Choose the appropriate option.

1. The central theme of Kangra art is ....

   (i) Love (ii) Anger

   (iii) Fear (iv) Enjoy

2. Who were the pioneer of Vaishnava revival?

   (i) Tulsidas (ii) Ramanuja and Jaideva

   (iii) Tulsidas and Jaideva (iv) Krishnaraja and Tulsidas

3. How is love personified in Kangra painting?

   (i) Ram and Sita (ii) Lakshmi and Narayana

   (iii) Radha and Krishna (iv) Hira and Ranjha

8.2 THE RAINS, KANGRA STYLE

Now, let us learn another painting in Kangra style.

Basic Information

The salient feature of Kangra paintings, is the delicate lines with which the various forms and figures are rendered. Soft and subtle colours are used. Minute details and decorative qualities are very predominant. The beautiful eyes and chiselled face are special features. Colours are obtained from natural resources. The themes are mainly from Ramayana and Gita Govinda.

Title	:	**The Rains**
Style	:	Kangra
Time	:	1800 C.E.
Medium	:	Opaque water colour on paper

Fig. 8.2: The Rains

General Description

An aristocratic couple has been shown on a palace roof under a rain-filled sky. The twelve months of the year 'Baramasa' have delighted Hindu poets and painters. Kesavadas, a great poet, described the life of people during these seasons. These have been rendered into lines and colours by Kangra painters. This Painting was painted during the reign of Raja Sansar Chand; it shows a couple, in the form of Radha and Krishna, welcoming the rains with joy. The earth is covered with green grass. Elephants and leopards enjoy cool showers. Kangra painters were deeply in love with nature.

INTEXT QUESTIONS 8.2

1. What are the great works of literature that inspired Kangra paintings?
2. What are the key factors in the development of the Kangra school of painting?
3. What are the salient features of Kangra painting?
4. Name the sources to obtain colours.

8.3 KRISHNA ROMANCING RADHA WITH A LOTUS, BASOHLI STYLE

Hope you understood Kangra style; let us learn Basohli style.

Basic Information

Specimens of early paintings of the Basohli style can be found in all the hill states of Punjab. Basohli paintings are simple works full of strength and primitive vitality. The pattern is dominated by lines and colours. Basholi painters worked with fearless passion imparting energy and power to their works. Artists attained maximum expression with minimum means. Lush landscapes are special features of 17th-century Basohli paintings "Love Pavilion" are frequently seen set in these landscapes. Raja Kirpal was the ruler, and he developed a fondness for possessing

Fig. 8.3: Krishna Romance Radha with a Lotus

illustrated manuscripts on varieties of subjects. He was aware of the Mughal styles. Rasamanjari, Bhagwatpurana, and Gita Govinda were illustrated and "Krishna" had a prominent presence in all these manuscripts. Throughout the 18th century, Basohli rulers had a special fondness for 'Rasamanjari' and produced some finest illustrations of romantic text by Bhanudatta, painted by artist Devidas (1694-95). The Basholi style remains unique and is one of the finest artistic expressions in the miniature painting of the 17th and 18th C.E. with its characteristics like ethnic types, bold colour schemes, wooden architectural motifs, large staring eyes, and robust figures.

Title	:	**Krishna Romancing Radha with a Lotus**
Period	:	1660-70 C.E.
Place	:	Basohli
Medium	:	Opaque watercolour on paper
Collection	:	Victoria Albert Museum, London

General Description

This celebrated painting is from Rasamanjari showingcourtly Krishna and Radha in two different segments. Unlike Kangra Krishna, we see that Basohli Krishna is urban and suave. Krishna resembles nobility and royalty more than the pastoral and prankish cowherd of the "Bhagwata". This must have pleased the royal patrons of Basohli. Artist has drawn Radha and Krishna with great sensitivity, and courtly interpretation of the love of Krishna and Radha could be imitated by the Rajput court and courtiers and therefore, appropriate for the royal courts of that time. Radha is seen sitting in a pavilion, leaning against the pillow in a royal and confident manner. She is very different from the shy Radha of Kangra school. Her sensuous body and love larn eyes heightens the romantic mood of the painting. Dressed in an orange dhoti, the blue-bodied Krishna with a golden scarf is approaching Radha with a lotus flower. Behind him is the intricately rendered stylised tree. The brilliant yellow in the background brightens entire composition.

INTEXT QUESTIONS 8.3

Fill in the blanks:

1. .... medium was used in this painting.
2. Bhagawat Puran, ... and .... were illustrated and Krishna had a prominent presence in all these manuscripts.

8.4 KRISHNA ADDRESSING COURTIER, BASOHLI STYLE

Now, let us learn another painting in the Basohli style.

Basic Information

Basohli paintings are bold and simple compared to the Kangra paintings. The colours are also very bright and direct in comparison to the subtle tones of the Kangra style of paintings. Basohli style is characterised by large staring eyes, faces in profile and multiple perspective.

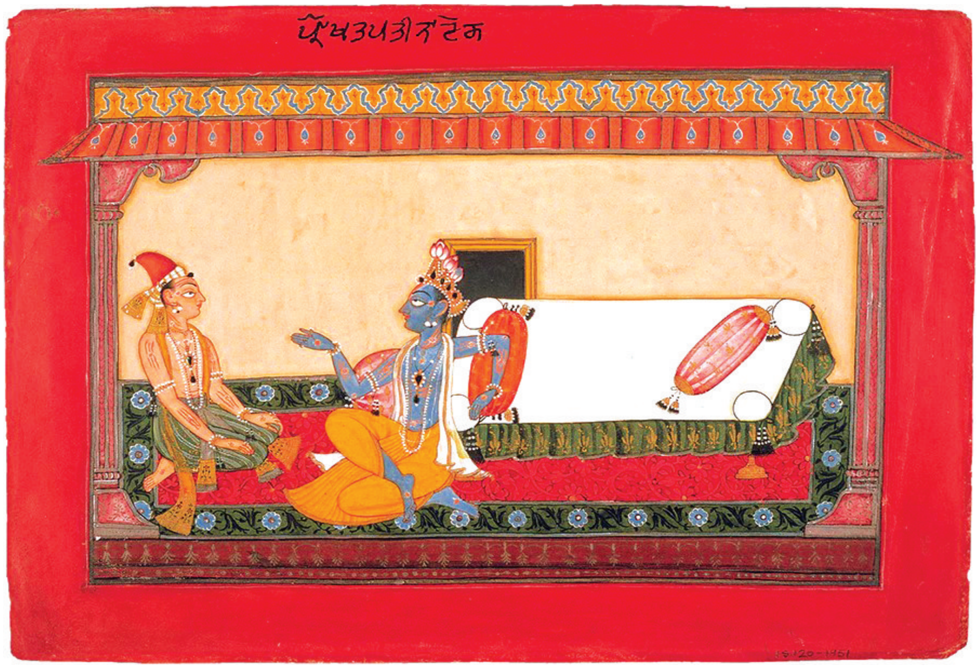


Fig. 8.4: Krishna with a Companion

Title	:	**Krishna with a Companion**
Medium	:	Opaque watercolour on paper
Period	:	1660-70 C.E.
Place	:	Victoria Albert Museum, London

General Description

Krishna, leaning against a pillow in a palace interior is shown in conversation with a companion. Bold colour schemes, a wooden architectural pavilion, large staring eyes and robust figures are typical of the Bashoti style. In this work, blue-bodied Krishna is shown wearing a deep yellow dhoti. He is expressing his loneliness to his companion as Radha is away. The absence of Radha is indicated by the empty bed. The companion is listening attentively to Krishna's longing. His bare upper body has sandal marks indicating his Vaishnavite affiliation. His red conical turban is simple compared to the elaborate crown of Krishna decorated with lotus flowers.

INTEXT QUESTIONS 8.4

Choose the most appropriate option:

1. Write the period of the painting 'Krishna with a Companion'.
   (i) 1665-70CE (ii) 1660-70CE
   (iii) 1560-70CE (iv) 1760-70CE
2. Which of the following is a special feature of the Basholi style of painting?
   (i) Colours were bright (ii) Colours were light
   (iii) Large eyes (iv) Long hair style

8.5 VISHVARUPA I, CHAMBA STYLE

So learner, you have learnt Basholi style. Now you will get to know Chamba style.

Basic Information

Chamba school of painting flourished in a small hill town of Himachal Pradesh. This school made its mark on the painting history of the Pahari school. Inspired by

Fig. 8.5: Vishvarupa I

the Krishna cult and Vaishnavism, the Chamba school of art presented one of the finest collection of paintings for the world. The main themes of Chamba paintings were (1) Dasavatara Series (1725-50 C.E.) (2) The Vishwarupa Series (18th C.E.) (3) Bhagvata Purana Series (1757 C.E.) and (4) Ramayana (1750-75 C.E.)

Papers used by the Chamba artists were Wasli. Natural and mineral colours were applied to it. Gold, silver and other materials were also applied, which were later polished with smooth stone from both sides.

This centre was influenced by Mughal miniature painters both in style and colour. In spite of that, it retained its local characteristics. The costumes of the men show similarities with the male figures in Mughal miniature paintings.

Title	:	**Vishvarupa I**
Place	:	Chamba
Medium	:	Opaque watercolour on paper
Size	:	30.2 cm × 23.8 cms.
Collection	:	New York

General Description

This is an unusual colourful Vishvarupa since the heads, arms, and legs have been painted in different colour red, green, grey, blue, yellow, and pink. Twenty-four arms are painted in the rounded formations of different hues holding various weapons as well as lotuses, a conch shell, a temple bell, possibly the Vedas and a snake. There are four layers of heads with four central heads and 23 profile heads on each layer, making them 52. The torso is covered in bark-like vegetation from which we see figures of Brahma, Shiva, Sun and Moon peeping out. There are two figures, one is of women the other one is a man, standing with folded hands. These figures are probably of King and Queen. There are also two small figures at the bottom of the composition that seems to be a princess. Interestingly, two squatting figures are also painted on the body of the deity.

INTEXT QUESTIONS 8.5

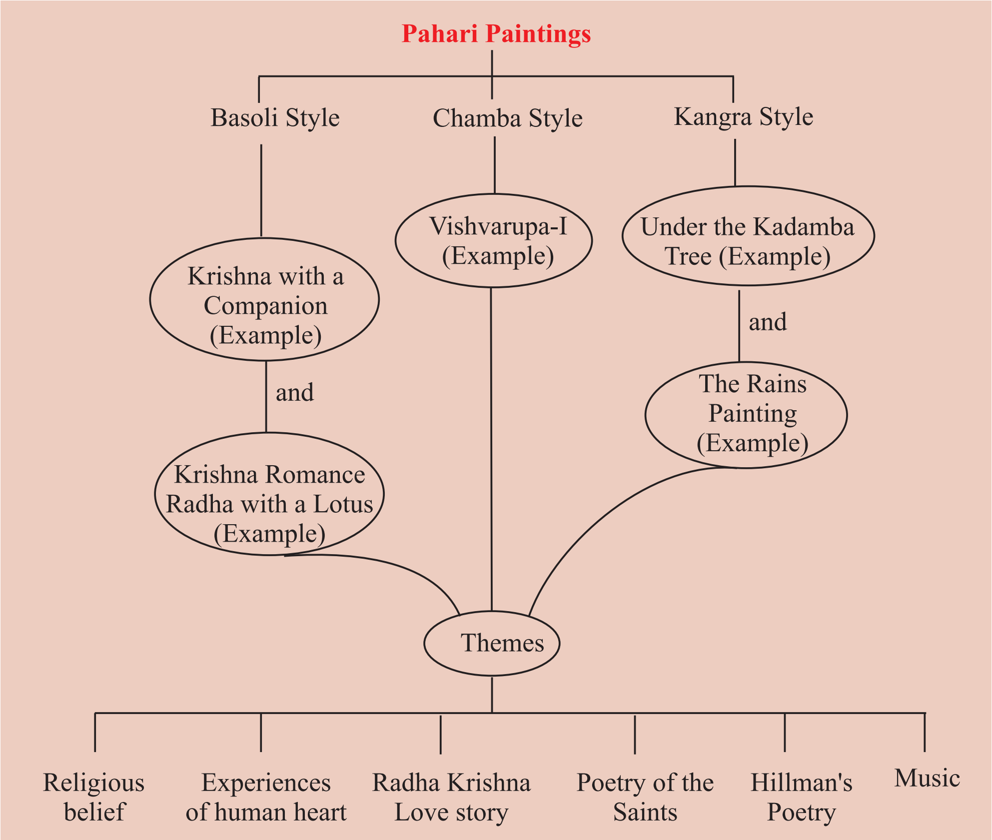
1. Which period do these paintings belong?
2. What are the characteristic features of Chamba Paintings?
3. What are the main themes of Chamba paintings?

Notes

ACTIVITY

Visit a library in your locality and collect photographs of Pahari paintings. Now make a collage by using these paintings properly.

WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner will

- create the tones by locally available materials;
- draw the Pahari paintings using household materials.

TERMINAL QUESTIONS

1. Write the central theme of Kangra art.
2. How is love personified in Kangra paintings?
3. What is the contribution of religious leaders, poets, and philosophers of the 16th and 17th centuries?
4. What is the uniqueness of Basholi style?
5. What is the difference between Krishna and Radha figures of Basholi and Kangra - style?
6. What are the characteristic features of Chamba paintings?
7. What is the medium used for painting miniatures?
8. How did Jayadeva's Gitagovinda inspire the Pahari Artists?
9. Write a few lines about the symbolic use of colours
10. What did the Vaishnava cult symbolize?
11. What are the themes of Basholi paintings?
12. What is the uniqueness of Basholi style?
13. What is the difference between Krishna and Radha in "Basholi" and "Kangra" styles?

ANSWERS TO INTEXT QUESTIONS

8.1

1. (i) Love
2. (iii) Ramanuja and Jaideva
3. (ii) Radha and Krishna

8.2

1. Gitagovinda by Jayadeva, Ramayana of Tulsidas
2. Vaishnava revival of the 11th and 12th centuries. Ramanuja popularized worship of Vishnu 'Gita Govinda' of Jyadeva became a favourite for love song based on the divine love of Krishna and Radha. The culture of Punjab and the Great Sikh movement started by Guru Nank also inspired the Kangra artist. The cult of Bhakti was, however, its driving force.
3. Delicate lines with various forms and figures rendered soft and sublte colours are used. Minute details and decorative qualities are very predominant.
4. From Natural resources.

8.3

1. Opaque watercolour on paper.
2. Rasamanjari, Gita Govinda

8.4

1. (ii) 1660-70CE
2. (i) Colours were bright

8.5

1. 18th Century
2. Style-Indigenous, inspired by Krishna cult, liberal use of bright flat colours, complicated symbolic representation.
3. Vishvarupa series (18th Century) AD

   Bhagwata Purana (1757A.D)

   Ramayana (1750-75A.D.)

   Dasavatara Series (1725-50 A.D.)

GLOSSARY

Ethnic	Connected with particular race of people
Courtly	A style which is typical of Court
Torso	Mid part of the body
Conch	A shell used for religious purposes, one of the main attributes of Lord Vishnu

ripening	Completely grown and mature
Rustic	Village background
Divine	Something related to God or Godly.
Conjugal	Couple in closeness
Illustrated	Visual representative (a picture or diagram) that is used to make as subject more pleasing is easier to understand.
Nobility	People of Kings Courts
Royalty	Majestic
Awakening	To wake up
Foliage	Trees, leaves etc.
Vitality	Youthful energy
Fierce	Almost aggressive, passion
Vigour	Youthful passion
Indigenous	Something which belongs completely to the land or its people.

9

SOUTH INDIAN PAINTING

In the previous lesson, we learnt about the Pahari painting. In this lesson, we will learn about the south Indian painting styles. Andhra Pradesh, Telangana, Tamilnadu, Karnataka, Kerala and the rest of South India having various traditional painting styles that flourished under royal patronage. The best-known works of these styles are the Deccan miniature (Dakhini kalam) paintings rendered between the 16th and 19th centuries under the patronage of the Muslim rulers of Bijapur and Hyderabad.

The Tanjore paintings flourished under the patronage of the Nayakas of Thanjavur under the suzerainty of the Vijayanagara Rayas and the Maratha court of Thanjavur (1676 – 1855). The Mysore style developed under the Wadayar rulers of Mysore. Though all south Indian painting styles have their identities, the common thread that brings them together is their rich Vijayanagar ancestry. Kalamkari of Andhra Pradesh and the frescoes of Kerala are the other important painting styles of South India.

OBJECTIVES

After studying the lesson, the learner will be able to:

- explain the painting styles of South India;
- explain the rulers who patronized these painting styles;
- state the centres where these styles developed;
- describe the characteristics of Mysore styles;
- explain the theme of Decan miniature styles;
- identify the techniques of the different painting styles.

9.1 TANJORE STYLE

First, you need to know the style of Tanjore paintings.

Basic Information

This important style of painting is named after Tanjore (Tanjavur) in modern-day Tamilnadu, where it originated. Its golden period was between the 16th and the 18th centuries when it flourished under the patronage of the Nayak rulers under the suzerainty of the Vijayanagar Rayas and the Maratha court. The Raju community of Tanjavur and Trichy and the Naidu community of Madurai were instrumental in developing this style. The subject of these paintings is mainly Hindu gods and goddesses, royal personages and celestial beings. Since they were originally painted on fabric stuck on wooden planks, they were called *'Palagai Padani'* (literally pictures painted on wood) in Tamil.

Fig. 9.1: Panchamukhi Anjaneya (The five-headed Hanuman)

Tanjore paintings are deeply rooted in religion, tradition and exude feelings of holiness and devotion. They are characterized by the use of precious and semi-precious stones, glass and gold foil in relief. The sophisticated use of flat vivid colours is a hallmark of the Tanjore style. These paintings made interiors come alive. Since the style originated during a period marked by prolific temple building in the region, gods and goddesses were the natural choice of theme. Skillful use of coloured precious stones over the basic drawing sets Tanjore paintings apart from other Indian painting styles. It gives them a three-dimensional effect. Generally used as icons, the faces in these paintings are round and have a divine glow. The pranks of the child Krishna are a favourite theme. Some paintings have also been rendered on glass panels. Materials used for painting include wooden board, white cotton fabric, chalk powder, gum, mineral colours, gold leaf, precious stones, and pieces of glass.

Title	:	**Panchamukhi Anjaneya (The five headed Hanuman)**
Period	:	Contemporary
Artist	:	Unknown
Medium	:	Mineral colours, gold leaf and glass on wood and fabric

General Description

This is a rendering of the five-headed Hanuman in the Tanjore style. The outline of the painting has been painted as a doorway. It is highlighted by the use of gold leaf, and the arch is ornamented with bits of red and green glass. The warrior God Hanuman is depicted in all his glory with five heads and ten arms. The face in the middle is the familiar monkey God 'Hanuman', faces to the right are the faces of 'Narsimha' and 'Hayagreev', respectively, while those to the left are the faces of 'Veerbhadra' and 'Varaha'. All ten arms are depicted holding various arms and projectiles. The margins, crowns on the five heads, arms and projectiles are executed in relief and have been luxuriously covered with gold leaf. The skillful use of glass and gold leaf creates a relief effect and imparts a three-dimensional effect to work. Materials used for the painting include the wooden plank, white cotton fabric, chalk powder, gum, mineral colours, gold leaf, and pieces of glass. The work is executed in several stages:

1. Preparation of surface
2. Tracing the image
3. Painting the raised base
4. Painting and colouring

5. Sticking gold leaf and bits of glass

6. Framing.

INTEXT QUESTIONS 9.1

Choose the most appropriate option.

1. What is the period of Tanjore painting?

   (i) Contemporary (ii) Ancient

   (iii) Pre-historic (iv) None of these

2. Name anyone material used for Tanjore paintings.

   (i) Clay (ii) Gold

   (iii) Silver (iv) Bronze

3. What is the meaning of the word Panchamukhi.

   (i) Four eyes (ii) Four hands

   (iii) Five headed (iv) All of these

9.2 MYSORE PAINTING

You have learned about Tanjore painting, now you will learn about the Mysore painting.

Basic Information

Mysore painting is an important style of classical South Indian painting. It was developed in the Mysore region of modern-day Karnataka in the 18th century and is named after its place of origin. Karnataka has an ancient history of the arts. Between the 14th and 16th centuries, the rulers and chiefs of the Vijayanagar empire made enormous contributions to the development of the arts and literature in this region which led to the Vijayanagar school of paintings finding a place uniquely their own in Indian art. The Mysore and Tanjore schools are two sub-branches of the Vijayanagar school. The themes of these paintings include Hindu Gods and Goddesses and scenes from Hindu mythology. A combination of grace, serenity and intricate detail are the hallmark of Mysore Paintings. Sreetatvanidhi, a 1500 leaf tome compiled during the reign of Mummadi Krishnaraja Wodeyar, has hundreds of Mysore paintings providing details on iconography and iconology of divine figures, depictions of *ragas,* seasons, flora and fauna. It is perhaps the single largest repository of the painting style. The tome also provides directions about principles of painting, composition, selection of colours and their impact on emotions.

Notes

Fig. 9.2: Matsyavatara (Ganjifa Card)

Title	:	**Matsyavatara (Ganjifa Card)**
Period	:	20th Century
Artist	:	Unknown
Medium	:	Mineral colours on fabric
Collection	:	Crafts Museum, New Delhi

General Description

Subsequent to the fall of the Vijayanagar empire the Wodeyar rulers of Mysore did much to revive the art of this region but the frescoes painted on temple and palace walls during the period were destroyed during Tipu Sultan's battles with the British in the 18th century. After Tipu's defeat at the hands of the British, Mummadi Krishnaraja Wodeyar ascended the throne of Mysore and the Mysore royals

distinguished themselves as discerning patrons of the arts. The music, art and literature of Mysore rose to new heights. The beautiful frescoes at the Jaganmohan palace executed during Mummadi Krishnaraja's reign still bear testimony to the impact of the Wodeyar's patronage on Mysore painting.

Traditional Mysore painters prepared their art materials, including mineral and vegetable colours made from minerals and flowers-leaves-the bark of plants. Brushes were made with squirrel hair, camel hair, goat hair and special grass. The artist applied a paste of zinc oxide and Arabic gum, known as 'gesso paste' on a thick sheet of cartridge paper which gave the finished work a slightly raised effect of carving. Thin gold leaves and gems were then stuck on the raised parts.

INTEXT QUESTIONS 9.2

1. Why are Mysore paintings named so?
2. What is the period of the development of Mysore painting?
3. Which style of painting did Mysore painting develop from?
4. What is the hallmark of Mysore painting?

ACTIVITY

Visit a library in your locality and collect some photographs of Tanjore and Mysore paintings. Now you paste at least two photos of each style and write the differences between these two styles.

....

....

....

....

9.3 DECCANI MINIATURE

So learner, let us learn about the Deccan miniature painting.

Basic Information

During the middle ages area of peninsular India covered by the principalities of Bijapur, Ahmednagar, Golconda and Hyderabad was known as the Deccan. Miniatures painted in this area are known as Deccani miniatures. The style of painting is marked by a mix of Turkish, Persian and Indian influences. Artists of the Deccani school took inspiration from the Mughal school of painting but developed a style uniquely their own. The Adilshahi, Nizamshahi and Qutubshahi rulers were patrons of the Deccani school, which continued to flourish between the 16th and 19th centuries. Art museums worldwide have splendid portraits of Ibrahim 'Adil Shah II (1580-1627), who was passionately fond of music and the arts. These portraits highlight the peculiarities of the Deccan school-rich and bright colours, gentle grandeur and mystic background. The Deccani colour scheme is rich and makes much use of gold and white.

At its zenith, the Deccani school was more than equal to the Mughal school. It had a fine combination of Persian lyricality, the deep sensitivity of the Deccan and the discipline of European portraiture. The energetic composition, sensitive colours, fair complexioned, large-eyed, sharp-featured, passionate men and slender, delicate featured women create an aura of romance. The tasteful clothes and ornaments are a visual delight. Some important works of the Deccan school are- 'The elephant', 'Chand Bibi', 'Elephant Fight', 'The Bird, 'The Falcon'. The earliest dated manuscript, the encyclopaedia *Nujum-ul-ulum* or "The Stars of the Sciences" (1570) contains 876 miniatures. Some Deccani frescoes can be seen in the Saatmanzila Mahal and Jalmahal at Kumatagi. The theme of Deccani miniatures is mainly royal personages and scenes from their life. The use of mineral and vegetable colours was the norm. The elongated human figures are possibly an influence of the Vijayanagar frescoes, while the floral sprigs in the background, the high horizons, and the general use of landscape show Persian influence. Deccani colours are rich and luminous. The use of gold and white comes from the Persian influence. The brilliant composition of elements, the refined finish and the harmony are the chief indicators of the Deccan miniature.

Title	:	**Chand Bibi Hawking**
Period	:	16th Century
Artist	:	Unknown
Medium	:	Mineral colours on Vasali
Collection	:	National Museum, New Delhi

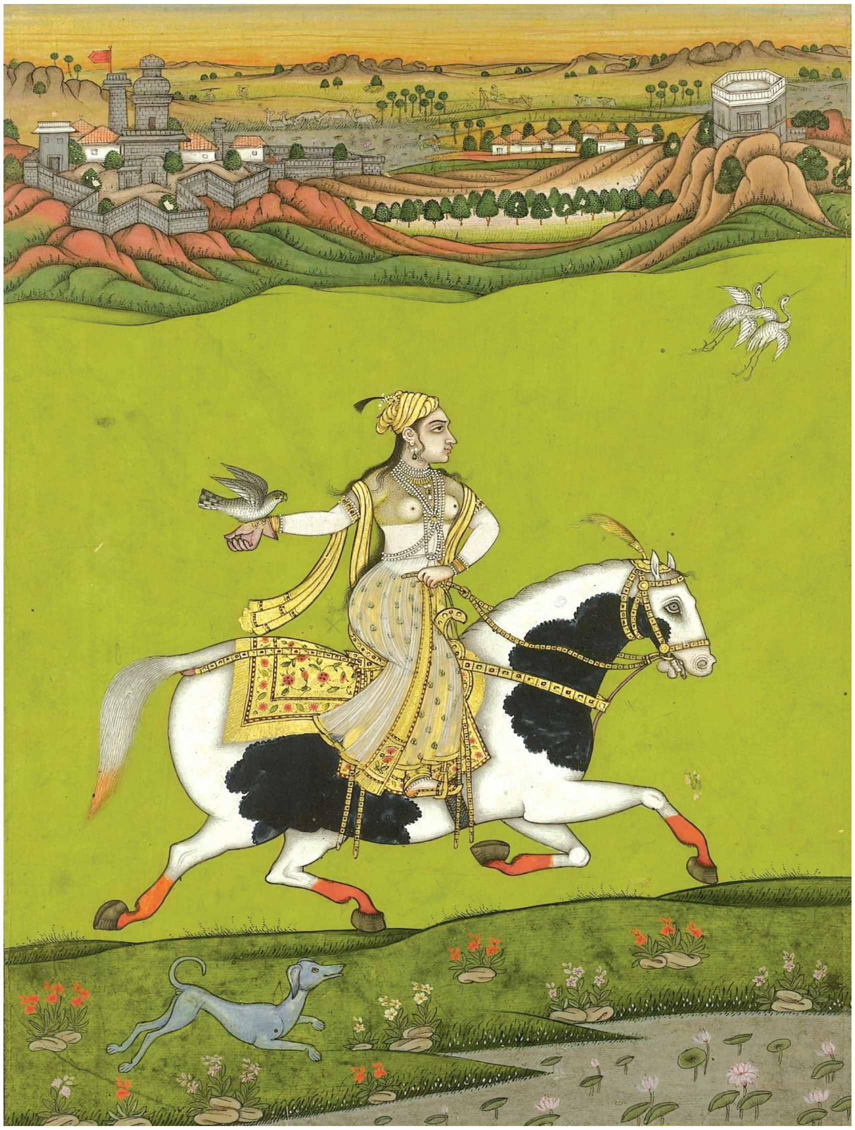


Fig. 9.3: Chand Bibi Hawking

General Description

This painting is a fine example of a theme popular in Deccani paintings. Chand Bibi, the widow of Ali Adil Shah, was the queen of Ahmadnagar who ruled from 1580 till her death in 1599. In this miniature, she is seen riding a horse with a hawk perched on her right wrist. The hunting dog in the foreground is lively and dynamic. Following the Persian tradition, the background has blossoming trees, and there are two grand buildings in the receding background. The format, composition and colour scheme confirm the Deccani tradition. The saddle and Chand Bibi's robe and jewellery have been highlighted in gold. The figure of the horse in movement is skillfully executed.

INTEXT QUESTIONS 9.3

Fill in the blanks:

1. The period of the Deccan miniature is ....
2. The main of the Deccani miniature is ....
3. The Deccani colours are rich and ....
4. Artists of the Deccani school took inspiration from ....

WHAT YOU HAVE LEARNT

South Indian Painting

Tanjore Style	Mysore Painting	Deccan Style
Panchamukhi Anjaneya (Painting)	Matsyavatara (Painting)	Chand Bibi Hawking (Painting)
Contemporary (Period)	20th Century (Period)	16th Century (Period)
Mineral Colour (Medium)	Mineral Colours on Fabric (Medium)	Mineral Colours on Vasoli (Medium)

LEARNING OUTCOMES

The learner

- can explain the technique of Mysore style on their own;
- can recognise Tanjore style and Deccan style of any other South Indian style.

TERMINAL QUESTIONS

1. Describe the traditional painting styles of South India.
2. Write about the development of Tanjore painting?
3. What are the themes of Tanjore paintings and in which medium are they executed?
4. What are the characteristics of Tanjore painting?
5. Explain why Mysore paintings are named so?
6. What is the period of the development of Mysore painting? Which ruler made a stellar contribution to the revival and development of Mysore painting?
7. What is the hallmark of Mysore painting? What are its themes?
8. Name the principalities which constituted the Deccan. What is the period of the Deccan miniature?
9. What were the main influences on the Deccan miniature, and its key characteristics?
10. What are the main themes of the Deccan miniatures?
11. Describe the colour scheme of the Deccan miniature?

ANSWERS TO INTEXT QUESTIONS

9.1

1. (i) Contemporary
2. (ii) Gold
3. (iii) Five-headed

9.2

1. Mysore painting is named so after its place of origin.
2. Mysore painting developed in the Mysore region of modern-day Karnataka in the 18th century.
3. Mysore painting is a sub-branch/offshoot of the Vijayanagar school.
4. A combination of grace, serenity and intricate detail are the hallmark of Mysore Paintings.

9.3

1. Between the 16th and 17th centuries
2. Royal personages
3. Lluminious
4. Mughal school

GLOSSARY

Cartridge paper	grain surfaced drawing paper
Mineral colours	colours obtain from mineral like lapis lazuli, vermilion, gold, silver etc.
Vegetable colours	colour obtain from vegetables like flowers, leaps fruits, etc.

10

COMPANY SCHOOL OF PAINTING

In the previous lesson, we learnt about south Indian painting. In this lesson, we will learn about company painting. The British East India Company expanded its preview in South Asia during the late 18th Century. Many of its employees moved from England to discover new lives in India. The artists, poets, writers, dancers and musicians who were patronized by the royalty also drifted away in search of fresh opportunities to work for their survival. The British people were fascinated and attracted towards the diversity of India's people, its magnificent monuments and its beautiful landscapes, flora and fauna. They wished to capture these images and were keen to collect them as mementoes and souvenirs for their friends and relatives in England, but not all of them could afford to buy the works of noted British artists. As a result, they started commissioning local Indian artists to create paintings of their chosen subject. Indian artists welcomed the opportunity to work for their new British patrons. British patrons began to realize that their favourite Indian subjects could be depicted far more accurately by native artists who were familiar with them. The works produced by these artists are known collectively as "Company" paintings because they primarily emerged under the patronage of the British East India Company.

It dominated the art scene of India between the 18th and 19th Centuries. These paintings blended with traditional elements from Rajput and Mughal paintings with a more western treatment of perspective, volume and recession. Thus the painting neither had the accuracy of a photograph nor the freedom of a miniature painting.

Company paintings were first produced in Madras Presidency and soon in other parts of India such as Murshidabad, Patna, Banaras, Lucknow, Agra, Delhi, Punjab and other centres in Western India. Indian artists started fulfilling the demand for paintings of landscapes, flora and fauna, images of native rulers, court scenes, historical monuments, festivals, ceremonies, trades and occupations, and portraits.

These subject matters for western patrons were often documentary rather than imaginative. These works were done in the medium of watercolour. Paintings were mostly painted on paper but sometimes were also painted on ivory.

OBJECTIVES

After studying the lesson, the learner will be able to:

- write about the origin and development of Company painting;
- write about the main characteristics of Company paintings;
- mention the methods and materials used, and plane style of the paintings enlisted;
- explain the importance of the subject matter of the company paintings; and
- describe the meaning of the term "Company" painting.

10.1 A COMMON INDIAN NIGHTJAR BIRD

Dear learner, we will learn about the painting of a common Indian Nightjar Bird.

Basic Information

Paintings of birds, animals and flowers had been an important genre in Indian art from the time of the Mughal emperor Jahangir and the continuation of such

Fig. 10.1: A Common Indian Nightjar Bird

subjects under British patronage was a natural extension of that established tradition. However, the result was quite different stylistically. In this painting, a common Indian nightjar bird is painted with great accuracy and detail, which makes the bird stand out against the vast landscape. This is one of the famous paintings from an album by Claude Martin, a French soldier.

Title	:	**A common Indian Nightjar Bird'**
Period	:	18th Century AD
Artists	:	Unknown
Medium	:	Watercolor on paper (handmade paper)
Style	:	Lucknow, Company school
Collection	:	Metropolitan Museum of Art, New York

General Description

The classic works of the company school of painting were the studies of plant and animal life, of which the depiction of the nightjar bird is one. The bird is executed with great attention to detail. Each feather has been outlined and painted with a subtle gradation of colours, and several shades of brown, and black are used to delineate its body markings. The eye has a bright ring around it and the legs are textured with parallel line markings. The landscape in which the bird stands is only sparingly indicated and is in a smaller scale than the bird. This feature is common in company school paintings of this kind, as the main purpose of the painting was to record species new to British observers. This painting comes from an album made for Claude Martin, the French soldier and patron of art who settled in Lucknow in the 18th century. This painting was done in watercolour on paper. The artist used a typical western watercolour techniques with bold strokes and soft tones to capture the accuracy of the bird. These paintings were small, intended to keep in albums. Beautiful tonal gradation created depth in the background.

INTEXT QUESTIONS 10.1

Match the following:

1. Style	(i) brown
2. Colour	(ii) Watercolour
3. Medium	(iii) Company
4. Technique	(iv) Metropolitan Museum, New York
5. Collection	(v) Typical western watercolour

10.2 MARKET SCENE

Now, let us learn a composition, market scene.

Basic Information

This painting depicts the traditional and market scene of Patna in which two women are selling vegetables, fruits and grains. Artist Shiv Dayal Lal beautifully depicts the detail and accuracy of the types of vegetables, fruits and grains and has been able to capture the natural environment of the market. The fine details of the clothes are meticulously done. As usual, the background of this painting was not given much emphasis like other company paintings. This painting was painted in opaque watercolour on paper. The treatment of background is very different from the foreground. It has a gradual tonal gradation in the background. This painting is very beautiful, bright and colourful because of the opacity of watercolour.

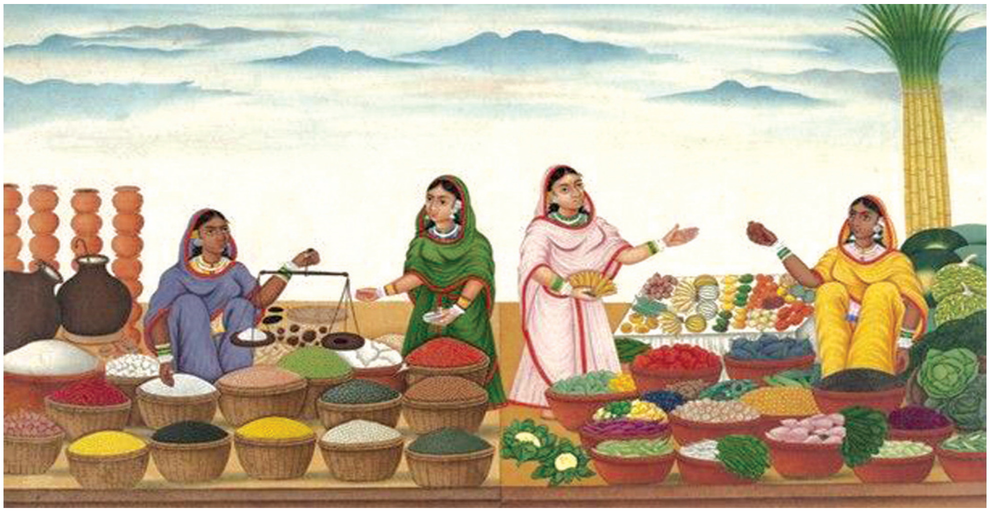


Fig. 10.2: Market Scene

Title	:	**Market Scene**
Period	:	1850
Artist	:	Shiv Dayal Lal
Medium	:	Opaque watercolour on paper
Style	:	Patna, Company School
Collection	:	Victoria and Albert Museum, London

General Description

The British people, wanted an image of everyday scenes such as the vendors at the market selling grains, fruits and vegetables. This painting shows that the markets of 1850 were very similar to the market in India today. In this painting, we see four women. Two of them are shopkeepers, and the other two are customers buying grains and fruits from them. The details of the fruits, vegetables and grains were done in great detail, and also, the naturalistic colours are used to define the particular fruit, vegetable and grain. All four women are wearing sarees and ornaments. The depiction of the folds of the sarees is beautifully done. The background is treated very well by a gradual gradation of colour. There are clouds in the sky, but overall, the painting creates a beautiful environment and reflects the contemporary life-style of that period.

INTEXT QUESTIONS 10.2

Choose the most appropriate option.

1. What is the name of the artist of the painting 'Market Scene'?

   (i) Shiv Dyal Lal (ii) Manku
   (iii) Nanda Lal Bose (iv) Amrita Shergil

2. What products are the two women selling in the painting 'Market Scene'.

   (i) Potato, tomato (ii) Kurta dhoti and turban
   (iii) Vegetables and grains (iv) Two different types of vegetables

3. Name the medium used to paint the painting 'Market Scene'.

   (i) Watercolour on paper (ii) Poster colour on paper
   (iii) Mix media on handmade paper (iv) Opaque watercolour on paper

ACTIVITY

You will visit the library and collect some information regarding company style. Now express your feelings about the form, colour used and style of the company painting in brief.

....

....

....

10.3 PALANQUIN

We have a very interesting painting titled Palanquin. So learners let us learn about composition.

Basic Information

This painting is one of the famous paintings from forty-two paintings on modes of conveyance and occupations. This painting shows four palanquin bearers and a 'Miyana' box palanquin with a noble person sitting inside. The dresses of the bearers are identical and depict the clothing style of that period. The overall emphasis was only on the bearers and palanquin, so the background was left alone with only a suggestion of shadows of the bearers and Miyana. This painting was painted during 1815-20 in Varanasi.

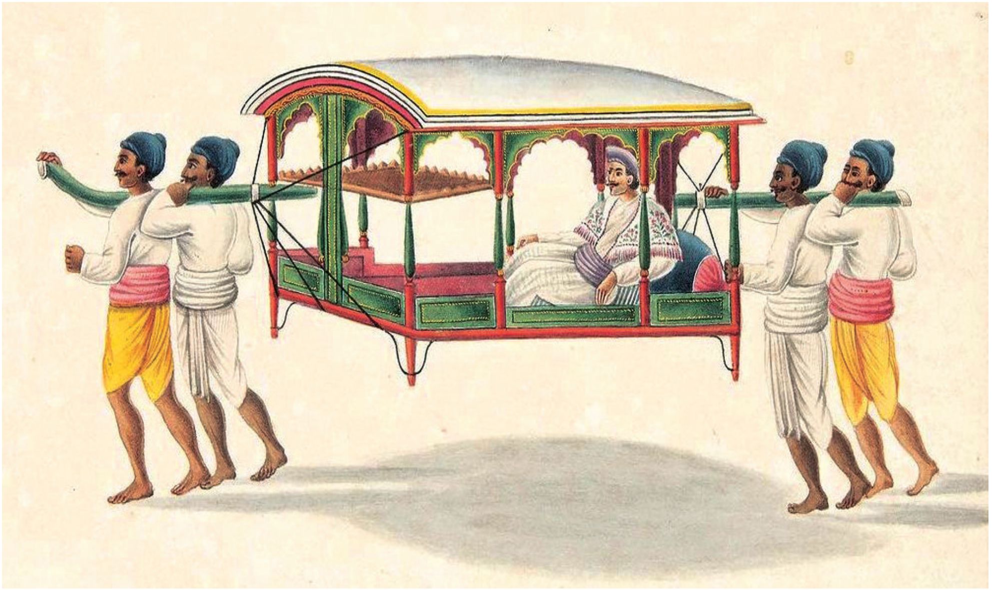


Fig. 10.3: Palanquin

Title	:	**Palanquin**
Period	:	1815-20
Artist	:	Unknown
Medium	:	Watercolor on paper
Style	:	Varanasi, Company School
Collection	:	Victoria and Albert Museum, London

General Description

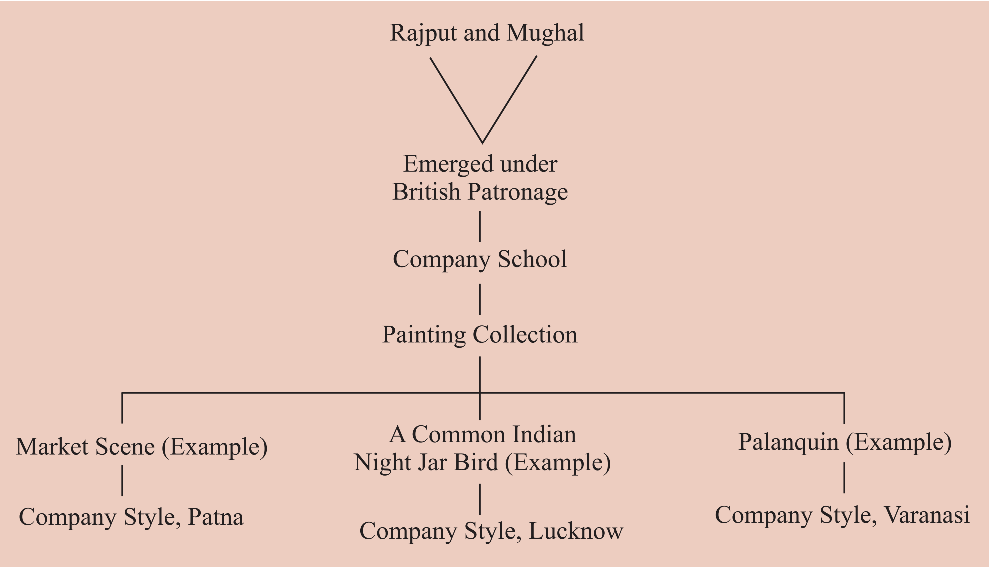
This painting is one of the artwork from the set of forty-two paintings that illustrate conveyance, occupation and shows a 'Miyana' or box palanquin. In this painting,

there are four palanquin bearers wearing white kurtas, yellow and brown dhoti and blue turbans. The details of their dress are well rendered, and they have wrapped a red coloured cloth around their waist. Their movement suggests that they are walking (rhythmically) carrying the load of the palanquin. The palanquin was beautifully done, and more emphasis was given to the details of the dress and design of the nobleman sitting inside the palanquin resting against a cushion. No importance was given to the background of the painting, but the shadow of the bearers and palanquin suggests the ground itself. This painting reflects the Indo-European watercolour technique on paper. Realistic representation of human figures and stylization of clothes, a beautiful tonal variation on the muscles of the legs and the folds of the clothes are characteristics of company painting. The geometrical drawing of the palanquin was accurately done with the help of fine lines. Every minute detail is taken care of.

INTEXT QUESTIONS 10.3

1. What do you understand by the term 'Palanquin'?
2. Write the name of the school of this painting?
3. What kind of dress are these palanquin bearers wearing?
4. Palanquin painting is famous for which album or portfolio?

WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner can

- use the traditional western watercolour technique with bold strokes in their own artwork.
- treat; their illustration in opaque water colour on paper.

TERMINAL QUESTIONS

1. Why were Indian artists hired by the Europeans? Explain.
2. What are the subjects of the Company School of Paintings?
3. Describe the characteristics of the Company School of Painting.
4. Name the cities where Company Painting emerged in the l8th and 19th centuries?
5. Write in detail about the origin of the Company Painting
6. Describe the famous painting 'Market Scene' from Patna.
7. Write in detail about the painting from your syllabus, which was mainly done to record the different species of birds and animals new to the British observer.
8. Describe the characteristics of the painting 'Palanquin Bearer' from Varanasi School of Company painting.
9. Write a note on the treatment of colour by Shiv Dayal Lal in his paintings.
10. Write the name of the school of the painting, 'Market Scene'.
11. Write the name of the school of this painting.
12. What medium is used to paint this painting?
13. Name the colors used in the detailing of the bird.
14. Name the person from whose album this painting is taken.
15. Which Mughal Emperor has given a lot of importance to creating an album of flora and fauna?
16. Mention the period of this painting.

ANSWERS TO INTEXT QUESTIONS

10.1

1. Style – Company School.
2. Color – Brown

3. Medium – Watercolour
4. Technique – Typical watercolour
5. Collection – Metropolitan Museum, New York

10.2

1. (i) Shiv Dayal Lal.
2. (iii) Vegetables and grains.
3. (iv) Opaque watercolour on paper.

10.3

1. Miyana means Palanquin.
2. Varanasi Company School.
3. Kurta, Dhoti and turban.
4. This painting is taken from the set of forty-two paintings on modes of conveyance and occupation.

GLOSSARY

Purview	The scope of influence.
Carve	Establish or create.
Dwindle	Diminish in size and strength.
Oblivion	Extinction.
Patronize	Give financial and other support.
Souvenir	Memento.
Recession	Temporary economic decline.
Genre	Style or category.
Miniature	In small format.
Vastness	Immense space.
Subtle	Delicately complex and understated.
Delineate	Describe or portray.
Meticulous	Very careful and precise
Palanquin	A carriage carried by human
Persistent	Continuing firmly or obstinately

11

CONTEMPORARY ART AND ARTIST

In the previous lesson, we learnt about company painting. In this lesson, we will learn about contemporary art and artists. At the beginning of the 20th century, some Indian painters began painting new themes which were directly inspired by the ancient culture of India.

During the contemporary uncertainty the biggest name that emerged was Raja Ravi Varma from the state of Tranvancore. To this day, paintings under his signature are fascinating. He painted stories from epics and ancient texts such as Ramayan, Mahabharat, portraits, etc. These paintings were influenced by European art. Some bold new revivalists emerged that changed the face of the art scene in India. At the forefront were Abanindranath Tagore and Nandalal Bose from West Bengal, who developed their style of art and built up the 'Bengal School', followed by other artist, like Sarada Ukil, Chugtai and Asit Haldar. When Bengal school was spreading its wings in other parts of India, a Hungarian-born Indian artist Amrita Shergill who received her art training in France, appeared in the Indian art arena. Rabindranath Tagore created a style of his own. Jamini Roy introduced a modern style based on Kalighat Pata. Then the 'Calcutta Group', the first group of modern artists in India, formed in 1943 in Kolkata. Its leading members included the sculptor Pradosh Das Gupta and the painters Paritosh Sen, Gopal Ghose, Nirode Mazumdar and Zainul Abedin.

Another group of progressive artists decided to express their talents during the turbulent days. Landscapes, nature, and portraits were some of the themes that artists chose during this time. These artists gave a completely new meaning to Indian art in the following years. 'The Progressive Artists Group' had a long list of famous artists like Hussain, Raza, Souza, Bendre, Gade, Ara and Bakre. They held their first exhibition in 1949. Laxman Pai, Kathy Langhammer, Krishen

Khanna, Sadanand Bakre, D.G. Kulkarni, A.A. Amelkar, Tyeb Mehta, Kekoo Gandhy, Manishi Dey etc. followed this group later, K.C.S. Panikar and Srinivasalu, student of D.P. Roy Chaudhury established themselves in southern India.

OBJECTIVES

The learner will be able to:

- write about the origin and development of contemporary art;
- identify the work of enlisted Contemporary artists;
- name the title of the enlisted painting; and
- explain the contribution of some of the eminent artists.

11.1 RAJA RAVI VARMA

Today, many artists are producing great works of art and exhibiting them in India and abroad. Most Indian paintings are finding buyers in other countries too. The uniqueness of Indian Art still lies in its rich cultural heritage.

Basic Information

Raja Ravi Varma was born on April 29, 1848, in the royal palace of Kilimanoor, a small town in the southern state of Kerala. At the age of five, he filled the walls of his house with pictures of animals and drawings from day-to-day life. During these learning years, he had many opportunities to discover and learn new techniques and mediums in the field of painting. His later years spent in Mysore, Baroda, and other parts of the nation enabled him to sharpen his skills and blossom into a complete painter. He was recognized by the British Empire as well as by the Indian Maharajas. Raja Ravi Varma owed his success to systematic training, first in the traditional art of Thanjavoor and then European art techniques. With oil paints applied thickly, Ravi Varma created lustrous, impasted jewellery, brocaded textures, and subtle shades of complexions. He cleverly picked particularly touching stories and moments from the Sanskrit classics. Ravi Varma's representation of mythological characters has become a part of the Indian imagination of the epics. He is known for realistic work and the use of subtle tonal values in his style. His work remains very popular in India. Besides portraits, and portrait-based compositions, his Indian myths and legends. "Nala Damayanti", "Shantanu and Ganga", "Radha and Madhava", "Arjuna and Subhadra", "Vishwamitra and Menaka", "Sitaswayamvaram", "Young Bharat and a lion

Cub", "The Birth of Sri Krishna", "Keechaka and Sairandhree" took new forms under his skillful brush. He brought Indian painting to the attention of the larger world. Raja Ravi Varma breathed his last on 2nd October 1906.

Fig. 11.1: Arjuna and Subhadra

Title	:	**Arjuna and Subhadra**
Artist	:	Raja Ravi Verma
Period	:	1890 C.E.
Medium	:	Oil on Canvas
Size	:	330 × 59"
Collection	:	Maharaja Fateh Singh Museum, Vadodara, Gujrat

General Description

This painting is based on an incident from Mahabharata, the great Indian epic in which Arjuna, one of the five Pandavas and Subhadra, are shown. Subhadra is the only daughter of Vasudeva and Rohini. Arjuna is in Sanyasi getup and trying to embrace Subhadra, and Subhadra is trying to avoid it. With oil paints applied thickly, Ravi Varma created lustrous, impasted jewellery, brocaded textures, and subtle shades of complexions and has cleverly painted this moment with the backdrop of the jungle on one side and sanyasi's seat on the other. Sanyasi's seat is adorned with two animal skins, one for sitting and the other as a sun shade. The entire painting has a harmony beyond the mere composition, making it a memorable work.

INTEXT QUESTIONS 11.1

1. Where was Raja Ravi Varma born?
2. Raja Ravi Varma owned his success to what?
3. On which epic is this painting based?
4. Who is Arjuna disguised as?

11.2 ABANINDRANATH TAGORE

Now, let us learn about another contemporary artist, Abanindranath Tagore.

Basic Information

In contemporary Indian Painting in Bengal, Abanindranth Tagore is also credited with a key contribution. Born on 7th August 1871, at Jorasanko (Kolkata) at the family residence of Tagores, Abanindranath grew up in a family environment of creativity. He was educated at Sanskrit College, Calcutta and took his painting lessons from British and Italian instructors on a private basis. Havell was instrumental in freeing Abanindranath from European influence and drawing his attention to Mughal and Rajput styles. His later works show some of these influences. Abanindranath's paintings were exhibited in London and Paris in 1913, followed by another international exhibition in Japan in 1919. The largest number of paintings by Abanindranath, over 500, form a part of Rabindra Bharati Society's collection at Jorasanko, Calcutta. His work has been declared as National Art Treasures. Abanindranath's inner urge for liberating Indian art was further inspired by Okakura, a great Japanese artist and art critic who came to India with Swami Vivekananda. Okakura believed that the spirit of a nation expressed itself in its art, and that from the point of view of art all Asia was one. Later, Abanindranath studied

Japanese art under the guidance of two other Japanese artists, Yokoyama and Hishida. The Japanese influence can be seen in 'Diwali' and "The Siddhas of the upper air". During his tenure at the Government School of Art and Craft, Kolkata, Abanindranath made several changes. He replaced the European paintings on the school walls with Mughal and Rajput paintings. He started a department of fine arts and invited well-known artists from all over India and made it possible for the students to meet them. He made arts like stencil cutting and origami compulsory for all students. In 1907, Tagore established the Indian society of Oriental Art and developed a style known as 'Bengal School', which was responsible for pioneering the Bengal Revivalist movement. Under his guidance, a new generation of painters like Nandalal Bose, Asit Halder, S.N. Gupta and others created their distinct stamps. Some of Abanindranath's famous works are Journey's End 'Bharatmata' and 'The passing of Shahjahan'. Abanindranath Tagore, regarded as the father of India's modern art, died in 1951.

Fig. 11.2: Journey's End

Title	:	**Journey's End**
Medium	:	Watercolour, wash technique
Artist	:	Abanindranath Tagore
Period	:	1913 C.E.
Collection	:	National Gallery of Modern Art, New Delhi
Size	:	21 × 15cm

General Description

Abanindranath combined the Indian tempera techniques with the Japanese water colour evolving a new style of painting called the wash technique. He also developed a mystic style with diffused light background and elongated lyrical figures. Abanindranath had painted this dying camel as a metaphor for the end of a journey; perhaps life has been compared to the journey of man. The scene is bathed in warm evening light. The falling figure of the animals is in deep sorrow, through which the artist has brought out the sombre reality of the cruel final moment. The camel's folded front leg and neck touching the ground enhance the expressive gesture. The artist has sensitively painted the composition using red, ochre and brown shades. Treatment in this work is influenced by Mughal and Rajput miniatures.

INTEXT QUESTIONS 11.2

Choose the most appropriate option.

1. What is the birthplace of Abanindranath Tagore?

   (i) Birbhumi (Kolkata) (ii) Jorasanko (Kolkata

   (iii) Puri (Odisha) (iv) Kullu (Himachal Pradesh)

2. What is the medium of the painting 'Subhadra's Abduction'?

   (i) Pastel colour (ii) Pencil colour

   (iii) Watercolour (iv) None of these

11.3 JAMINI ROY

Now, you will get to know about one of the famous contemporary artists Jamini Roy.

Basic Information

Jamini Roy was one of the greatest painters of the 20th century. He was born in Bellator village in the Bankura district of Bengal in 1887 into a middle-class family of landowners. At sixteen he was sent to study at the Government school of art in Kolkata.

However, he soon realised that he needed to draw inspiration from his own culture, so he looked to the living folk and tribal art for inspiration. He was most influenced by the Bankura terracotta toys and Kalighat Pata Chitra with its bold sweeping brush strokes. He prepared his earth colours crushed in tamarind glue or egg white. Jamini used the traditional tempera technique. In preparation for the canvas, he used cow dung. His underlying quest was threefold: to capture the essence of

simplicity embodied in the life of the older people, to make art accessible to a wider section of people, and to give Indian art its own identity. Jamini's presentation of Santhal drummers, blacksmiths, Krishna-Balram and women figures like Radha, Gopis, Pujarins, Kitten, Queen on tiger and Mother and Child became very popular.

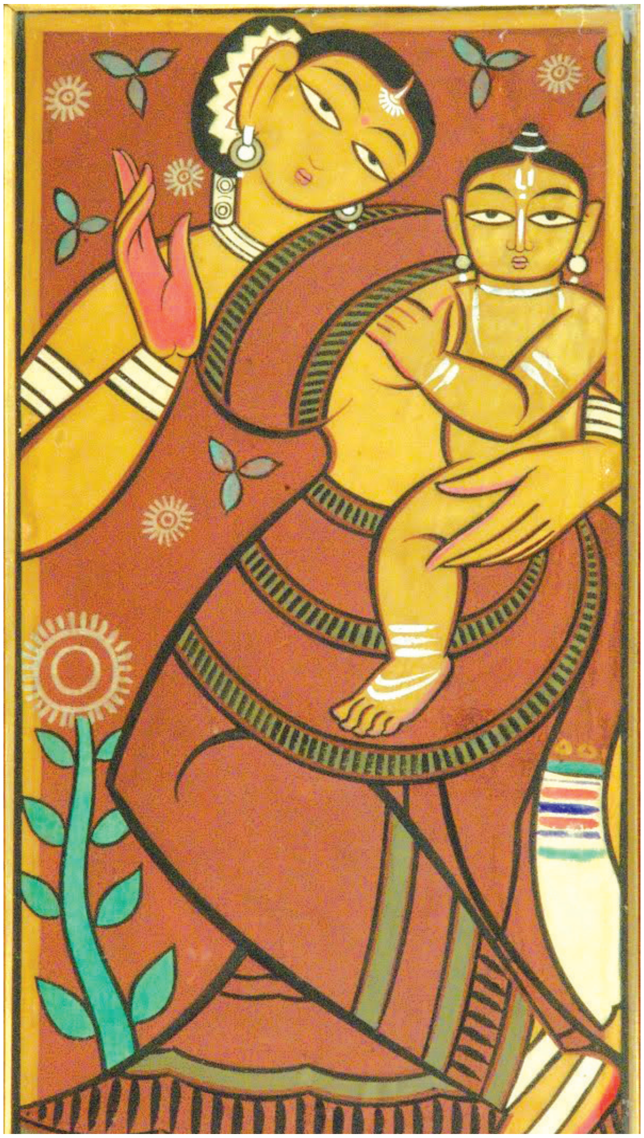


Fig. 11.3: Mother and Child

His work has been exhibited extensively in international exhibitions and can be found in many private and public collections, such as the Victoria and Albert Museum in London. He spent most of his life living and working in Calcutta. In 1934, he received the Viceroy's gold medal in an all-India exhibition. In 1954 he was awarded the Padma Bhushan by the Government of India.

Jamini Roy died at the age of 85 in Kolkata in 1972.

Title	:	**Mother and Child**
Medium	:	Tempera on canvas
Artist	:	Jamini Roy
Period	:	1940
Collection	:	National Gallery of Modern Art, New Delhi
Size	:	46.5 × 116.5

General Description

Jamini Roy developed his own style, which is based on Bengal Folk art form. He prepared his earth colours. For the grey colour he used river mud, for red, he used ritual vermillion used by women. For blue colour he used indigo and for white, he used lime. Moreover, when he wanted black, it was the black of lamp soot (Kaajal). His paintings show a remarkable economy of lines, simplicity of drawing and solidity in compositions. His works are graphic and interesting and beautifully mesh modern and the traditional in flat planes of colour. The unique features of his painting are the dark contour lines, big fish-like eyes and small nose and mouth. This painting is in tempera on canvas showing the mother's curvy figure in the centre of the painting, holding the child in her left arm. Perfectly balanced with the right arm's Aalta (red) colour and one foot at the bottom. The child's arm, leg and forehead have been decorated with white strip marks.

INTEXT QUESTIONS 11.3

Fill in the blanks:

1. .... the birthplace of Jamini Roy?
2. .... traditional technique did Jamini use?
3. .... is the medium of Jamini Roy's painting?

ACTIVITY

Collect some photographs of contemporary artists and artwork. Now paste the photographs of the artists and their work. Now write the differences between their work in respect of colour use.

Artist	Work	Difference

11.4 AMRITA SHERGIL

Now, let us learn about another famous painter, Amrita Shergil.

Basic Information

Amrita Shergil, one of the most famous painters of India, was born on 30th January 1913 in Budapest, Hungary. Her mother was a Hungarian singer. In 1921, her family shifted from Hungary to the beautiful hill station of Shimla. During her stay in Shimla, Amrita became interested in painting and started taking tuition from an Italian sculptor living there. Amrita Shergil received exposure to the works of Italian artists. She received formal training in painting in Paris under Lucien Simon. During that time, she was greatly influenced by European painters like Paul Cezanne and Paul Gauguin. Her paintings reflect a strong influence of the western modes of painting.

Fig. 11.4: Bride's Toilet

Amrita Shergil returned to India in the year 1934 and, from then onwards, began her never-ending journey in the field of the traditions of Indian art. In the country, she was influenced by the Mughal miniatures schools as well as the Ajanta paintings. The paintings of Amrita Shergil show a significant influence of the western modes of painting. Her works also reflect her deep passion and sense for colours. Her deep understanding of Indian subjects is visible in her paintings. The works of Amrita Shergil have been declared National Art Treasures by the Government of India. A number of her paintings adorn the 'National Gallery of

Modern Art' in New Delhi. 'Fruit Vendors', Group of Three Girls', 'Hill Women', Woman at bath' and 'Sleep' are some of her famous paintings. Amrita married her Hungarian first cousin, Dr Victor Egan, in 1938. Afterthat, she moved with her husband to her paternal family's home in Gorakhpur, Uttar Pradesh. Later, the couple shifted to Lahore. In 1941, at the age of 28, Amrita Shergil departed this world.

Title	:	**Bride's Toilet**
Medium	:	Oil on canvas
Artist	:	Amrita Shergil
Period	:	1937 C.E.
Collection	:	National Gallery of Modern Art, New Delhi
Size	:	144.5 × 86cm

General Description

Although her works were very varied, Shergil's women are of special interest. Her aim was always to create an art imbued with soul. The women in Sher-Gil's paintings are grave and calm with suppressed feelings. Bride's Toilet is a composition with five figures and two earthen pots. Colour contrasts of the bodies of the bride and the maids bind the composition. The rhythm of the painting is achieved by the use of hand gestures. One maid is doing the bride's hair, and the other is holding a pot. The bride's hands are painted with red colour (Alta). The polka dot pattern blouse of one maid is a unique feature in this painting. The colour of this painting is red, pink, green, white, pale brown and mauve makes it a well- balanced and harmonious artwork. This painting is influenced by the Ajanta murals and Rajput paintings. Here she has combined her European technique with the Ajanta style. The influence of Paul Gauguin in this painting can be clearly seen by matching the face of the central maid and the painting of 'Tahitian women' of Paul Gauguin.

INTEXT QUESTIONS 11.4

1. Name the place of birth of Amrita Shergil.
2. Where did she spend her early childhood?
3. Write the names of Amrita Shergil's three famous paintings.
4. What is the medium of 'Bride's Toilet' painting?

Notes

11.5 M. F. HUSSAIN

M.F. Hussain is one of the famous contemporary artist; you need to know about his contribution in the field of art.

Basic Information

M.F. Hussain, or Maqbool Fida Hussain, was born on 17th September 1915 in the Pandharpur town of Maharastra. He is one of the most famous artists in India, both at the national and international level.

He moved to Bombay (Now Mumbai) in 1935. MF Hussain started his painting career as a painter of cinema hoardings. It was only in the 1940s that this work started getting some recognition. In the year 1947, he joined the Progressive Artist's Group.

Fig. 11.5: Naad Swaram - Ganeshayem

Hussain has done a series of paintings on several subjects, including the British Raj, on major cities such as Calcutta, Banaras, Rome, and Beijing; on the Epics- Mahabharata and Ramayan; a whole series on Mother Teresa, on the major nine religions of the world and a series on horses. He has been awarded the Padma Bhushan. Some time back, Hussain started directing and producing movies. His movies include Gaja Gamini Meenakshi: A Tale of three cities. His film 'Through the Eyes of a Painter' was shown at the Berlin Film Festival and won a 'Golden Bear'.

M.F. Hussain passed away in London on 9th June 2011 after a silent heart attack.

Title	:	**Naad Swaram Ganeshayem**
Medium	:	Acrylic on canvas
Artist	:	M.F. Hussain
Period	:	2004 C.E.
Collection	:	Private collection
Size	:	48.2 × 58.4 cm

General Description

Hussain's name is a metaphor for contemporary Indian art, and his paintings speak for themselves. His paintings are a combination of mythology and modern life. He developed a simple style using strong, bold lines and bright colours after going through rigorous self-discipline in his works. Here Ganesha has two heads in different colours; the heads have one tooth each. Playing Naad with one hand, from an other hand he is bouncing a pale modak or may be a moon. Again one arm is yellow in colour and the other is red. The multicoloured background has red, brown, grey, ochre, green and black. To create maximum contrast, the white dhoti in Indian style is depicted. The treatment of background and foreground reminds us of Paul Cezanne's work.

INTEXT QUESTIONS 11.5

1. What is the medium of 'Naad Swaram Ganeshayem' painting?
2. Name the instrument shown in 'Naad Swaram Ganeshayem' painting.
3. Name five colours used in 'Naad Swaram Ganeshayem' painting.

11.6 K.K. HEBBAR

Dear learner, now we will learn about one of the most well-known contemporary artists K.K. Hebbar.

Basic Information

During his early years, known as his Kerala Period (because he extensively painted landscapes of the state), Hebbar was highly influenced by Paul Gauguin and Amrita Sher Gil. Hebbar's style was a unique combination of impressionistic and expressionistic techniques. A strong social concern made him focus on subjects

like poverty, hunger and destruction. At the other end of the spectrum lie his drawings and paintings that capture the grace of dance performances, influenced by his study of the classical Indian dance form, Kathak. Throughout his career, Hebbar never hesitated to experiment and enriched his artistic vocabulary through several trips around the country, including those two important historical sites like the ancient caves at Karla and Maharashtra. One of the sketches from this particular trip won him a gold medal from the Bombay Art Society. Kattingeri Krishna Hebbar was born in 1911 at Kattingeri in the Udupi district of Karnataka. Despite training in the Western tradition, Hebbar's body of work remained rooted in the folk traditions of India. After some initial training in Mysore and later in Mumbai at the Sir J.J. School of Art, he started his career as an art instructor at the Sir J.J. School of Art and taught there between 1940 and 1945. He then went to Europe to study art at the Academy of Julian in Paris. Hebbar was honoured with a number of awards through his career, including Padma Shri and Padma Bhushan and the Maharastra Shasan 'Gourav Puraskar'. Hebbar died in 1996 at the age of 85.

Fig. 11.6: Untitled

Title	:	**Untitled**
Medium	:	Watercolour on handmade paper
Artist	:	K.K Hebbar
Period	:	1938 C.E.
Collection	:	Private collection

General Description

K.K Hebbar is known for his artworks reflecting the reality of India. He is greatly cherished for his paintings of human beings that are drawn from the forms and colours of India. In this painting, he has drawn a coastal town of Kerala. Fishermen and their boats are shown in the foreground and their huts in the backdrop. The hustle and bustle of morning activity is visible. Ochre, brown, orange, blue and grey shades have been used to create a perfect coastal scene. A bold brush stroke with the transparency of the water colour can be seen.

INTEXT QUESTIONS 11.6

1. Write the names of the Indian and foreign artists who influenced K.K. Hebbar the most.
2. At what age did Hebbar die?
3. Write the names of colours used in 'untitled' painting.

WHAT YOU HAVE LEARNT

Contemporary

Art		Artists	
Subhadra's Abduction	→ Work	→ Raja Ravi Verma	→ Kerala
Journey's End	→ Work	→ Abanindranath Tagore	→ West Bengal
Mother and Child	→ Work	→ Jamini Roy	→ West Bengal
Bride's Toilet	→ Work	→ Amrita Shergil	→ Hungry
Nand Swaram Ganeshayam	→ Work	→ M.F. Hussain	→ Maharashtra
Untitled	→ Work	→ K.K. Hebbar	→ Kerala

Learning Outcomes

The learner can

- use the wash technique and style in their artwork;
- apply the new method and medium in the field of painting.

TERMINAL QUESTIONS

1. Who are the famous Indian Contemporary Artists?
2. Write a short note on Raja Ravi Verma.
3. Why did Progressive Artists' Group become more popular?
4. Write about Jamini Roys's painting style.
5. Write down the short profile of Amrita Sher-Gil.
6. Who called M.F. Hussain the Picasso of India' and why?
7. Name the Paris Academy where Hebbar got his higher education of art.
8. What was the highest award bestowed on Hebbar by the government of India?
9. Naad Swaram Ganeshayem painting is influenced by whom?
10. Write the colours of Ganesha's arms.
11. What is the size of Naad Swaram Ganeshayem painting?

ANSWERS TO INTEXT QUESTIONS

11.1

1. Kilimanoor, a small town in the southern state of Kerala.
2. He owed his success to systematic training, first in the traditional art of Thanjavoor and then in European art
3. Mahabharata
4. Sanyasi

11.2

1. (ii) Jorasanko, (Kolkata)
2. (iii) Watercolour

11.3

1. Bankura district of Bengal
2. Tempera
3. Watercolour

11.4

1. Budapest city of Hungary.
2. Spent her early childhood in a village in Hungary.
3. 'Hill Women', 'Woman at bath' and 'Sleep'.
4. Oil on canvas.

11.5

1. Acrylic on canvas
2. Naad
3. Red, brown, grey, ochre, green and black..

11.6

1. Paul Gauguin and Amrita Sher-Gil.
2. 85 years.
3. Ochre, brown, orange, blue and grey.

GLOSSARY

Fascination	arousal of interest
Revivalists	a person who brings back former ideals
Heritage	ancestry
Lustrous	glowing
Enchant	to attract
Embrace	to put one's arm around
Abducted	to carry forcibly
Oriental	The east
Evolving	Develop gradually
Metaphor	a literary figure of speech
Enhancing	to increase
Extensively	in a widespread way
Aristocrat	a member of noble class
Controversial	disputation
Thrived	to prosper
Cherished	to care tenderly

MODULE - 3

METHOD AND MATERIAL USED IN DRAWING AND PAINTING

12. Fresco and Tempera in Indian Art
13. Drawing and Painting with Dry Medium
14. Mural and Printing

12

FRESCO AND TEMPERA IN INDIAN ART

In the previous lesson, we learnt about contemporary art. In this lesson, we will learn about Fresco and Tempera in Indian art. In prehistoric times man was very dependent on nature. Rock paintings from that period found world wide show human figures hunting a beast, at war with each other, carrying clubs and projectiles, and celebrating a victory with dance and animal figures in the movement. At that times, these paintings represent animals as Gods. In India, prehistoric rock paintings came to light when Archibald Carlleyle of the Archaeological Survey of India discovered rock paintings which he thought dated from the Stone Age at Sohagihat in the Mirzapur district of Uttar Pradesh in 1867 and 1868. These paintings today provide an insight into the life of the people who painted them. In 1881 J. Cockburn found fossilised rhinoceros bones in the valley of the Ken River in the Mirzapur region as well as a painting of a rhinoceros hunted by three men in a shelter near Roap Village. In 1924, Sir John Marshall, Rai Bahadur Daya Ram Sahni, Madho Sarup Vats, Rakhal Das Banerjee, and E. J. H. MacKay led excavations on the banks of the river Ravi and Indus, leading to the discovery of civilizaiton thousands of years old. The seals, coins, statuettes, and terracottas found at these sites have animal figures painted or carved. The next set of ancient Indian cave paintings available today are the frescos of Jogimara, Bagh, Badami, Sittanvasal, Armamalai and Ajanta.

Dating from the 1st Century BCE to the 7th Century CE, the main theme of these frescos is the life of Buddha and Jataka narratives mainly in Ajanta caves which are related to Brahmanical-Hinduism at Badami and Jaina themes at sittanavasal and painted. These are representative works of the finest quality. Protrait faces are renowned world wide for their expressive faces, eyes and hand gestures. The most well known amongst the Indian painted caves, the Ajanta complex has 29 caves, including an unfinished one. Ajanta was a monastery where Buddhist monks lived,

studied and held learned discussions. The purpose behind painting the various lives of Buddha here was to remind the monks of their ideals and the hardships he faced on his journey towards enlightenment. Ajanta paintings show familiarity and interest in details of contemporary everyday life as well as mythology. They depict *Apsaras* and *Gandharvas,* Gods and Goddesses, royal personages and paupers, courtesans and monks, animals and birds, wild and pet animals, trees-vines-creepers-bushes. The colour scheme is sophisticated, and the lines masterful. The Ajanta painters followed the *Shadanga*, or six paramount rules of art, yet gave free rein to their imagination. Though all Ajanta frescoes are important pieces of art, Padmapani Bodhisattva, Yashodhara and Rahul, Chhadantajataka, The Cruel Brahmin, Shibijataka Vessantara, the Flight of Nanda are masterpieces which continue to surprise the world. The pigments, all derived from natural water-soluble substances kaolin chalk for white, lamp soot for black, glauconite for green, ochre for yellow, red and brown from local iron-rich clay and imported lapis lazuli for blue, were thickened with glue and added only after the undercoat was completely dry.

OBJECTIVES

After studying the lesson, the learner will be able to:

- describe frescoes in Indian painting;
- learn the process of making frescoes;
- state the background of Ajanta paintings;
- explain the pigments used in Ajanta paintings;
- name the jataka stories;
- describe Shadanga.

12.1 FRESCO

First, you need to know about the fresco technique.

Basic Information

Fresco is a technique of mural painting in which the painting is executed upon freshly-laid or wet lime plaster. Water or water mixed with lime is used for the pigment to merge with the plaster. As the plaster sets, the moisture evaporates, and the Calcium in the lime turns into a fine layer of Calcium Carbonate on the surface of the painting. This protects the colours.

Lime: In a terracotta urn, lime is mixed with water and left to settle. This allows for the impurities to settle at the bottom. The longer lime is allowed to settle, the smoother the finish.

Marble powder: The high percentage of mica and earth in river sand can lead to cracks in the plaster. This makes marble powder a better option.

Wall: The wall is the base on which a fresco is executed. While selecting a wall for a fresco, the points to be kept in mind are:

1. It should be in an airy area.
2. It should have no damp patches.
3. It should have no cracks.
4. It should not be new.

If the fresco is to be executed on the ceiling, it should have ventilators close to the level of the ceiling for proper ventilation.

Fig. 12.1: Dying Princess

Since frescos are executed on surfaces rich in lime and the pigments also use lime as a binder, the colour palette becomes limited because chemicals present in pigments react to the calcium present in lime. Hence the Indian painter used *Ramraj, Hirmich, Hingul,* ochre, indigo, lamp soot or coal dust and various combinations for frescos.

The pigments were powdered in a pestle, sieved, mixed with water and kept as liquids. *Hingul, sindoor* etc. were ground with sheep's milk and clarified with lemon juice.

Title	:	**Dying Princess**
Medium	:	Tempera
Period	:	5th century C.E.
Location	:	Cave 16, Ajanta, Maharashtra, India.
Artist	:	Unknown

General Description

One of the finest paintings at Ajanta, ‘The Dying Princess’ represents the last moments of Sundari, the heartbroken wife of Buddha’s brother, Nanda, who left her to become a monk. Emotion and pathos are expressed here by the controlled turn and poise of the body, and the eloquent gestures of hands and eyes. The dying princess is reclining against a bolster, and a female attendant is holding her. The bent head of the princess, her lowered eyes, the drooping limbs and the sad, tense female attendants; all hint at imminent death. Though deserted by her husband, in her last moments, the dying princess is surrounded by deeply concerned attendants. One is fanning her while clutching her own heart in grief. In an attached chamber stand two other attendants, one with a Persian cap and another with a distinctly Afro-Asian face signalling someone to bring something. Her eyes are wide with fear. Yet another is checking the princess’ pulse, sensing death inch closer.

INTEXT QUESTIONS 12.1

Choose the most appropriate option.

1. In which cave is the ‘Dying Princess’ painted?
   - (i) Cave No. 1
   - (ii) Cave No. 2
   - (iii) Cave No. 5
   - (iv) Cave No. 16
2. What is the medium of the painting Dyeing Princess?
   - (i) Tempera
   - (ii) Wash technique
   - (iii) Ink of paper
   - (iv) None of these

12.2 THE PRINCE AND THE PRINCESS

Dear learner, let us understand a Mural painting in tempera medium.

Basic Information

This mural painting is one of the many depicting the story of the righteous prince Vessantara. In this panel, Visvantara is seen consoling his distraught wife in a palace pavilion. Nearby, a queen, with her attendants, stands in an attitude of

unmistakable dignity. And the window over them shows two women in meditative mood. The architectural detail, the facial expressions of the secondary figures; in fact, the total composition make it a singularly beautiful depiction of love. The fine balance of facial features, the expressive glance and hand gestures, the rich ornaments and the drape of luxurious fabrics are typical of the Ajanta school.

Fig. 12.2: The Prince and the Princess

Title	:	**The Prince and The Princess**
Medium	:	Natural colours on mud plaster
Period	:	6th century C. E.
Location	:	Cave 17, Ajanta, Maharashtra, India.
Artist	:	Unknown

General Description

The seventeenth cave has a fresco depicting a momentous scene from the life of Prince Vessantara where he is telling his wife that he has been banished from the kingdom for giving away the auspicious white elephant. In one of his previous life, Buddha had been the generous Prince Vessantara, who was married to a beautiful princess called Madri. He had a white elephant which was considered to be auspicious for the kingdom. One day, when a delegation from a neighbouring kingdom came to seek his help because they were facing a drought, Vessantara gave them the white elephant so it might bring rain to their kingdom.

This angered the people of Visvantara's kingdom, who asked his father to banish the prince from the kingdom.

INTEXT QUESTIONS 12.2

1. What is the theme of the Ajanta paintings?
2. Why was prince Visvantara banished from his kingdom?
3. Which cave is the 'Prince and Princess' located?
4. Which technique of painting was used to paint the 'Prince and Princess'?

12.3 MARA VIJAYA

You will learn about another mural art, Mara Vijaya.

Basic Information

In the Buddhist tradition, Mara is the deity of desire who tries to distract Buddha with the help of his horde of attendants. Mara's attendants include nubile young women and cruel and terrible goblins. He has magical powers, which he uses to frighten people. His aims to stop Buddha from achieving *Nirvana,* i.e. cessation of hate, anger and desire. Mara Vijaya symbolizes the determined mind's conquest over distraction.

Fig. 12.3: Mara Vijaya

Title	:	**Mara-Vijaya**
Medium	:	Natural colours on mud plaster
Period	:	5th century AD
Finding site	:	Cave 1, Ajanta,
Artist	:	Unkown

General Description

This large (12 × 8) mural depicts Buddha's conquest of Mara. As Buddha inches close to achieving *nirvana* Mara sets his attendants to distract Buddha from his path. In this panel, Buddha is sitting in the classic *Dhyan Mudra.* He is surrounded by the beautiful daughters of Mara trying to tempt him, a dwarf trying to scare him, a terrible person lunging at him with a sword in hand, and many other cruel figures add to the frightful army of Mara. Impervious to this terrible circus, Buddha sits in deep contemplation. One female figure sits in a pose of repentance. She has perhaps become aware of her sin.

The Buddha is shown with his left hand in his lap, palm facing upwards, and his right hand on his right knee. The fingers of his right hand touch the earth to call the earth his witness for defying Mara and achieving enlightenment.

In this mural, the Ajanta masters have created an unequalled assemblage of ugly figures. The stark contrast between the serenity of Buddha and the violent horde of Mara is stunning.

INTEXT QUESTIONS 12.3

1. What does Mara Vijaya symbolize?
2. Where is 'Mara Vijaya' located?
3. In 'Mara Vijaya' what posture is Buddha sitting in?

ACTIVITY

Visit an art gallery and collect some information about the tempera medium and two illustrations or photographs in tempera medium. Now paste the photographs in A4 size paper and write briefly about the tempera medium.

12.4 BULL FIGHT

You know that Ajanta frescoes are important pieces of art. Let us learn Bull Fight in tempera medium.

Basic Information

Ajanta is a veritable gold mine of artworks. The pillars, walls, ceilings, and brackets are all painted with scenes and motifs connected with Buddha. Keeping real-life ratios and proportions in view, human, animal, plant, divine figures have been painted in great detail. The Ajanta painters were familiar with all aspects of contemporary life; they have painted court scenes with the same finesse as the ones from pastoral life. They delighted in painting dynamic figures. The fighting bulls painted on a bracket in Cave 1 are an example of the Ajanta masters' craft.

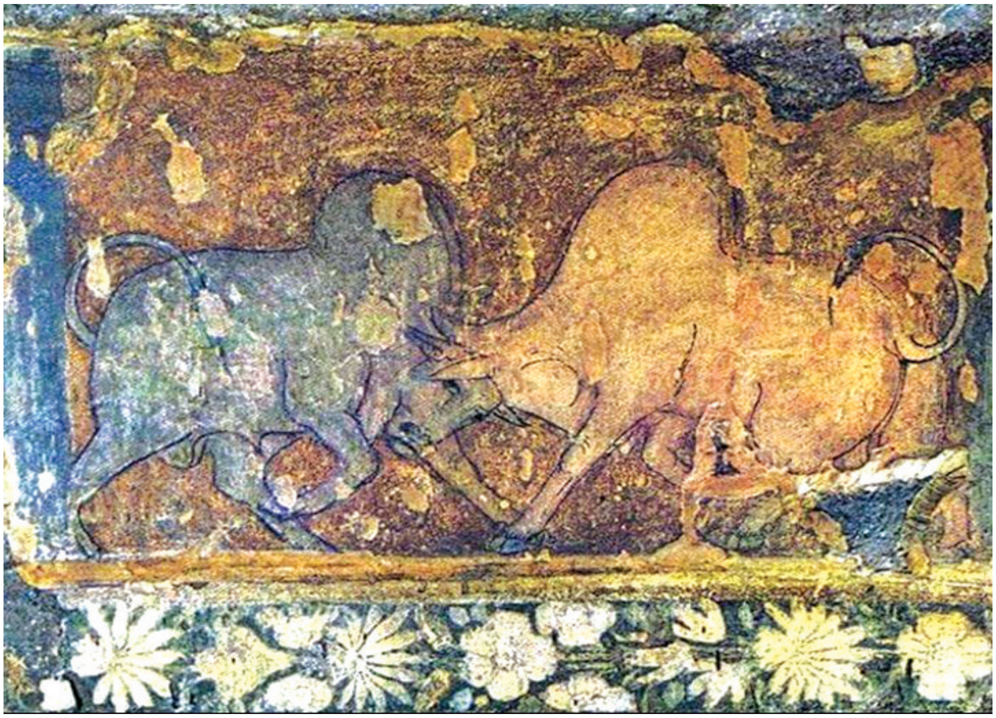


Fig. 12.4: Bull Fight

Title	:	**Bull Fight**
Medium	:	Natural colours on mud plaster
Period	:	5th century AD
Finding site	:	Cave 1, Ajanta, Maharashtra
Artist	:	Unkown

General Description

This dynamic depiction projects the strength and force of the fighting bulls. Their handsome muscular bodies, pointed horns, raised tails, and large humps mark them as leaders of a herd. Their horns are locked, and their hooves tamping the ground, their nostrils flared aggressively. The artist has painted the opponents in different colours, and carrying the idea of contrast further, has painted their tails and legs in different postures. The viewer can sense the raw animal strength of the fighting bulls. The flow of lines is a remarkable feature of the composition.

INTEXT QUESTIONS 12.4

1. Where is the 'Bullfight' located?
2. How has the artist created contrast in the 'Bull fight'?
3. Why is the 'Bull fight' a significant mural?

WHAT YOU HAVE LEARNT

Fresco and Tempera

- Fresco
  - Dyeing Princess (Example)
    - Tempera medium
      - 5th Century period
- Tempera
  - Prince and Princes (Example)
    - Tempera medium
      - 6th Century period
  - Mara Vijaya (Example)
    - Tempera medium
      - 5th Century period

LEARNING OUTCOMES

The learner can

- use the natural pigments in the drawing and painting;
- use fresco mural painting technique in any art objects available their own house.

TERMINAL QUESTIONS

1. Describe in detail fresco Indian Art?
2. Write a paragraph on the 'Dying Princess'.
3. Describe the 'Bull fight' in cave 1 in Ajanta cave.
4. Which are the main sites of Indian cave paintings executed between the 1st century BC and the 7th century AD? Write in detail.
5. Describe the 'Mara Vijaya' panel at Ajanta.
6. Describe the 'Prince and Princess' panel at Ajanta.
7. Explain the condition of the princess.
8. What are the important features of Ajanta figures?
9. What is the size of 'Mara Vijaya'?
10. What is the dwarf trying to do in 'Mara Vijaya'?

ANSWERS TO INTEXT QUESTIONS

12.1

1. (iv) Cave 16
2. (i) Tempera

12.2

1. The theme of Ajanta paintings is the life of Buddha and his various incarnations.
2. Prince Visvantara was banished from his kingdom because he had given away the auspicious white elephant to the neighbouring kingdom.
3. The 'Prince and Princess' mural is located in Cave 17 at Ajanta.
4. The mural, the 'Prince and Princess' has been painted in tempera technique.

12.3

1. 'Mara Vijaya' symbolizes the determined mind's conquest over distraction.
2. 'Mara Vijaya' is located in Cave 1 at Ajanta.
3. In 'Mara Vijaya' Buddha is sitting in the classic *Dhyan Mudra.*

12.4

1. The bullfight is painted on a bracket in Cave 1 at Ajanta.
2. The pillars, walls, ceilings, and brackets are all painted with scenes and motifs connected with Buddha.
3. The ‘Bull fight’ is a significant mural because it shows the Ajanta painters’ mastery of line and their knowledge of ratio and proportion in animal bodies.

GLOSSARY

paupers	poor people
courtesans	court dancer
incarnations	rebirth
goblins	mischievous fairy

13

DRAWING AND PAINTING WITH DRY MEDIUM

In the previous lesson, we learnt about Fresco and Tempera in Indian art. In this lesson, we will learn about drawing and painting with a dry medium. Since humans learnt to draw a line on a rock, they have been searching for a medium which would aid in translating imagination into a visual work. Prehistoric cave paintings are examples of man's wish to document his environs as well as express his abstract wishes and desires. The hunting and grazing scenes, dancing figures, and armed men of the ancient rock paintings represent scenes from daily life. The coins, pots and jars, toys and figurines excavated at Harappa and Mohenjodaro indicate the artists' longing for aesthetic experience in day-to-day life. A man required some means to express this deep-rooted desire of his heart. Amongst these means, colours were of paramount importance. In this lesson, we will learn about dry media.

It is difficult to paint without colours, but colours were not always accessible. Charcoal has been a favourite medium of artists when it comes to drawing and shading. Charcoal has an intensity which is difficult to replicate with a pencil. Dry colours do away with the need for water to mix colours. Some popular dry colours are pastel colours, pencil colours, crayons and charcoal stick. The artist applies them directly on the surface to be worked upon.

OBJECTIVES

After studying the lesson, the learner will be able to:

- differentiate between pastel and pencil colours;
- learn about the different dry media used in painting;

- differentiate the differences between different media and their respective qualities;
- learn how to use simple and water-soluble pencils;
- learn the precautions to be taken while working with a charcoal stick;
- decorate their homes and surroundings with coloured powders easily available at home;
- describe the gradation of lead pencils.
- identify the works of a great master.

13.1 DRY COLOURS MEDIUM AVAILABLE AT HOME

Dear learner, first, you need to know about the dry medium used in painting.

Basic Information

Dry colours available at home are generally used for making designs to mark different festive occasions like weddings, a birthday, a birth in the family etc. It is an ancient tradition in India and one of the oldest art forms. Such as *mandana* in Rajasthan; *chaukpurna* in Chhattisgarh and Uttar Pradhesh; *alpana* in West Bengal; *aripana* in Bihar.

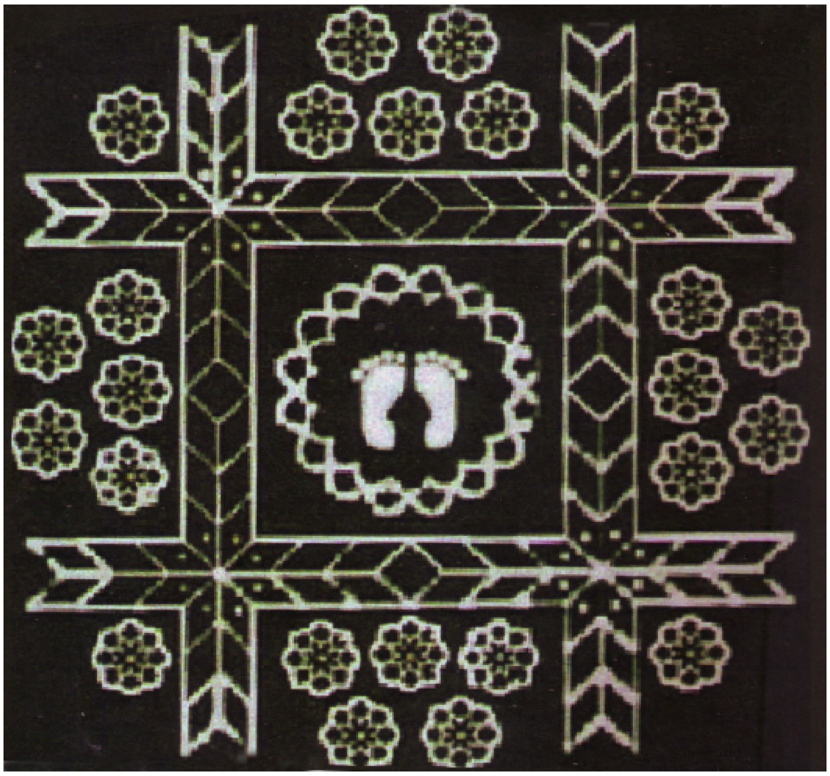


Fig. 13.1: Puja ka Chauk

Generally practised by women and children, *Rangoli* is created using materials available at home. These include coloured rice, different coloured lentils, coloured flour, flower petals and leaves, turmeric powder *(haldi),* vermillion *(Sindoor),* naturally coloured sand, crushed gypsum (white), yellow ochre, red sandstone, charcoal, powdered roots and bark. *Gulal* or vibrantly coloured powders are easily available in the market and come in handy for creating beautiful designs. Dried flower petals and leaves are also favoured for making rangoli designs.

Title	:	**Puja ka Chauk**
Materials	:	Wheat or rice flour, turmeric powder, vermillion, *mehnndi/ henna* powder
State of origin	:	Uttar Pradesh
Artist	:	Unknown
Period	:	Contemporary

General Description

The floor is cleaned thoroughly. The outline is drawn of a square with *mehandi/ henna* powder. The outline is followed with a thin layer of *mehandi/henna* powder. Two horizontal and two vertical lines are placed with wheat or rice flour on the green ground. There is a square with nine sections. In the center of the ground, make a sign of Goddess legs *(Lakshmicharan)* using vermillion. Around it, the decorative circular border with turmeric powder is made of outlines of flowers in the outer sections with turmeric are drawn and filled the outlines with vermillion and rice powder.

INTEXT QUESTIONS 13.1

Fill in the blanks:

1. Puja Ka Chauk made with dry colours available at home by ....?
2. Two horizontal and two .... lines are placed with rice flour on the green ....
3. Dry colour mixed with ....

13.2 PENCIL

Dear learner, you know that pencil is a popular medium of artists let us know more about the medium.

Basic Information

A pencil is a writing implement and also an art medium. It has been instrumental in taking art and literature to the masses. The word pencil is derived from the Latin word "Pencillus" which means a small brush. German Renaissance painter

Notes

Albrecht Durer (1471-1528) worked in silverpoint and charcoal throughout his career, but as these media required special surfaces to work upon, they gained popularity only a short time. In 1560, taking inspiration from the burnt roots of a tree uprooted during a hurricane, Graphite invented the first pencil. The search for a better, more convenient pencil led to the introduction of the first graphite pencil in 1662. In 1761, Faber established the eponymous pencil manufacturing company. Nicolas-Jacques Conte of France first patented the graphite pencil made of powdered graphite and clay in 1795. The pencil continues to evolve, and to date, remains a means of imparting shade and texture to work. Pencils across the world are graded on the European system using a continuum from "H" (hardness, contains more clay, less graphite) to "B" (blackness, contains more graphite, less clay). The standard drawing pencil is graded. **HB** Pencils are available in various hardnesses (H to 9H) and blacknesses (B to 9B). Coloured and water-soluble pencils are also available in the market. Depending on his convenience and need, the artist uses different-grade pencils to impart shade to work. Generally, 4B and 6B pencils are favoured for shading work.

Fig. 13.2: Portrait of Dora Maar

Title	:	**Portrait of Dora Maar**
Media	:	Coloured Pencil
Period	:	1937 CE
Artist	:	Pablo Picasso
Collection	:	Musee Picasso, Paris

General Description

This is one of a series of portraits of Picasso's muse and lover Dora Maar in pencil colours. Picasso was a Spanish painter famous for his Cubist works and known as the father of Cubism. Cubism came into existence in 1907 and is considered the most influential art movement of the 20th century. In Cubism, instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context - objects are analyzed, broken up and reassembled in an abstract form. Pablo Picasso's works show all the characteristics of Cubism.

Dora Maar was a photographer, poet and intellectual in her own right. In this portrait, Picasso experiments with a striking off-set profile in disjunctive, impossible combination with a frontal view- the nose becomes an extension to the face on which the "far" eye is seen looking straight at the beholder. Picasso exploited Cubism to represent the essence of the sophisticated, temperamental Maar- the fingernails painted with red polish, the long, graceful hands, the pose, the black hair, the large, dark and staring eyes, the round, wilful chin. The face is given volume by a play of colours and lighting. The expression is pleasant but distant; the eyes sparkle with life and intelligence.

INTEXT QUESTIONS 13.2

Match the following:

1.	Pablo Picasso	(i)	Cubist work
2.	Picasso painting	(ii)	Coloured pencil
3.	Medium of portrait	(iii)	Spanish painter

13.3 CHARCOAL

Charcoal is a favourite medium of artists. You will get to know about the medium.

Basic Information

Charcoal sticks are usually produced by slowly heating wood or other substances in the absence of oxygen. This ancient medium is light, brittle and uniformly black.

One needs to be very careful while working with a charcoal stick. Being brittle, it tends to leave dusty residue on the surface, which could deface the drawing. To avoid this situation, keep your hand a little above the surface. Once the painting is finished, treat it with a colour fixer and cover it with tracing paper. Earlier made by burning sticks or vines in a kiln, charcoal sticks are now available in convenient and non-messy formats. They are now made of finely ground organic materials bound together by gum or wax. Charcoal pencils are thin sticks of charcoal wrapped within a layer of wood. However, high-grade charcoal sticks are still made the old-fashioned way by burning bamboo sticks in a kiln without air. Charcoal is the favoured medium for 'on-the-spot' sketching and even portraits. Moreover, it gives great results on grainy textured paper and canvas.

Fig. 13.3: Girl with Goat

Title	:	**Girl with Goat**
Media	:	Charcoal on pastel board
Period	:	Circa 2007
Size	:	24' × 20'
Artist	:	Paritosh Sen

General Information

Leading modern Indian painter Paritosh Sen executed this work in 2007. Done on a brown pastel board in charcoal, it shows a girl holding her pet kid in her arms. She looks a little startled; the irises in her large eyes are visible. The band is just above her hairline, and the two nose pins on both sides of her nose hint at her indigenous origin. Her thick and curly hair frames her shapely face almost like a cloud. Economic, skillful strokes create an illusion of voluptuousness. The girl and the kid are at ease with each other. The artist has tried to evoke the beauty of nature through the girl: her face and eyes are shaped like leaves, her nose is shaped like a young lotus bud, her arms are like shapely trunks and the hands are like blossoming buds. The sense of security is evident in the kid's eyes too. Charcoal stick, pastel board, canvas, tracing paper, soft white rags to wipe hands are used by the artist.

INTEXT QUESTIONS 13.3

1. Which woods are used for making high-quality charcoal?
2. What are the precautions to be taken while working in charcoal?
3. How has Paritosh Sen tried to depict the girl?

ACTIVITY

Collect different dry mediums used in painting. Draw a beautiful composition on 1/4-sized paper with the dry medium. Maintain the colour balance in your artwork.

13.4 PASTEL

Now, you will learn another dry medium pastel.

Basic Information

The name "pastel" comes from the Latin word *pastellus*, which means paste. A pastel stick is shaped like a chalk stick and is wrapped in paper. There are several brands of pastel colours available in the market today. They are made by mixing finely milled pure powdered pigment with a small quantity of glue, wax, or oil. Pastel colours give the effect of dry colours and have a subdued effect, but do not crack or discolour. The pastel medium is a comparatively new technique. It gained popularity only in the 18th century when a number of notable French artists made pastel their primary medium.

Fig. 13.4: Race Course

Pastel techniques are challenging since the medium is mixed and blended directly on the working surface. Unlike other media, pastel errors cannot be covered or erased away. Pastels have some techniques in common with painting, such as

blending, scratching, special shade, tinting and shading. ‘From light to dark’ is the general rule in pastel, but lighter shades are applied over darker shades to create an effect of intense light. Working in pastels requires patience and practice. Pastels are sometimes applied to textured or tinted surfaces for greater effect. The artist must balance cold and bright tones in his work. Ordinary board or any oil-based paper, pastels in varying softness, colour fixer, painting knives, and tracing paper are the basic materials required.

Title	:	**Race Course**
Media	:	Oil pastels
Period	:	circa 1895
Artist	:	Edgar Degas

General Description

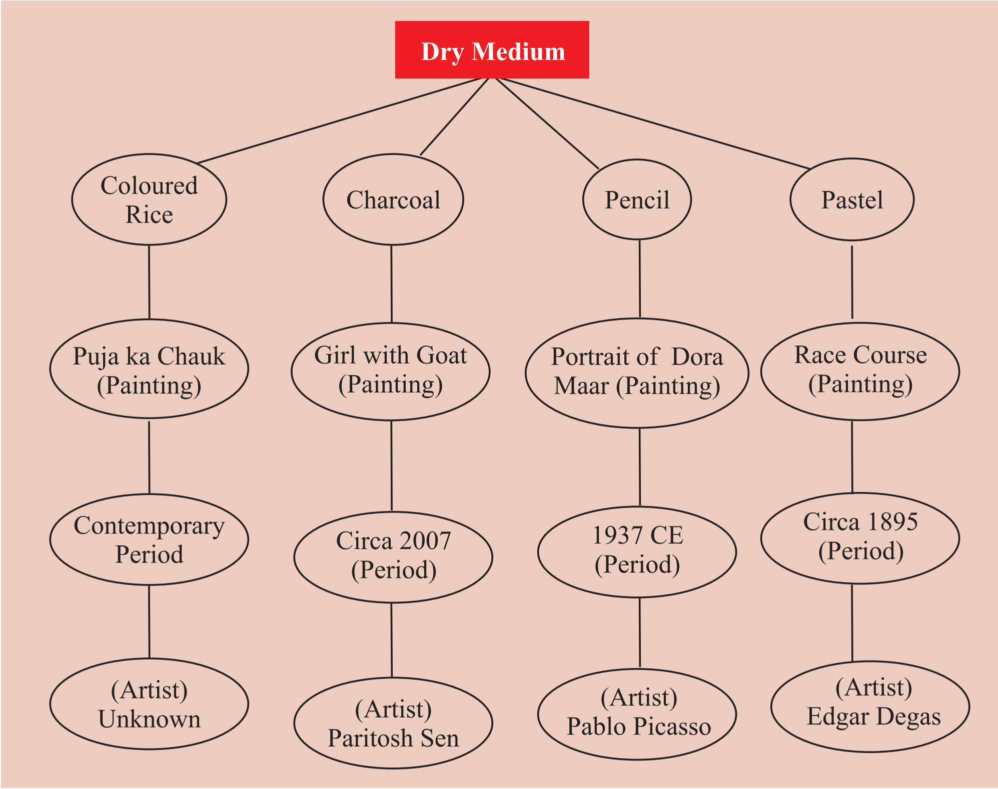
In this work, Degas has put his academic training to good use. He has created a scene which is a fair mix of landscape and figures in the movement. This is a sunny scene. The sky is highlighted by a touch of gold; the hillocks are dusted with pinks, greens and browns. The use of various greens on the ground underscores the texture of the land. The different colours and drapes of the rider’s attire show the artist’s grasp on his medium and subject.

Degas was a master of both nature study as well as life study. In this scene at the race course, Degas used orange and golden yellow shades to show sunlight on the hillocks. Deft use of greens and browns brings the ground to life. Since pastel colours are opaque, the artist has used the knife to create an impression of lush grass.

INTEXT QUESTIONS 13.4

1. What is special about the attire of the riders in the ‘Race Course’ painting?
2. What is the effect of pastel colours in ‘Race Course’?
3. As an artist, what was Degas’s speciality?

WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner can

- apply the dry medium in their own drawing and painting;
- use dry colours to decorate their floor of houses at festival.

TERMINAL QUESTIONS

1. Which woods are used for making high-quality charcoal?
2. What are the precautions to be taken while working in charcoal?
3. Write a note about the charcoal stick.
4. What does the girl's posture in the portrait of Dora Maar painting suggest?
5. What does the kid's posture in Girl with goat painting suggest?
6. Who was 'Dora Maar'?
7. What is the medium of 'Portrait Dora Maar'?

8. Who was Pablo Picasso?
9. What characterized a Picasso painting?
10. What is Cubism?
11. Write five sentences about a charcoal stick.
12. What does the kid's posture suggest in the painting 'Girl with Goat'?

ANSWERS TO INTEXT QUESTIONS

13.1

1. women
2. vertical, ground
3. rice flour

13.2

1. Dora Maar was Picasso's muse and lover. She was a photographer and an intellectual in her own right.
2. Pablo Picasso was a Spanish painter.
3. His speciality was his Cubist works.

13.3

1. Grapevine and bamboo are the woods used for making high-quality charcoal.
2. Charcoal leaves a dusty residue on the work surface, which can ruin the work. To avoid smudging, the artist must keep his hand a little above the work surface and fix the work with a colour fixer once it is complete.
3. Paritosh Sen has used the leaf motif in this painting.

13.4

1. The painter has shown the riders wearing different coloured attire.
2. Pastel colours give the effect of dry colours and have a subdued effect, but do not crack or discolour.
3. Degas was a master of both nature study and object study.

GLOSSARY

Graphite	black lead
Muse	inspiration
Abrasive	something used for rubbing

14

MURAL AND PRINTING

In the previous lesson, we learnt about drawing and painting with a dry medium. In this lesson, we will learn about Mural and Printing.

Man, thought to be the most intelligent of beings, first began to draw and paint images to communicate his ideas to other human beings when there was no spoken language. The history of art is, in a way, the documentation of the aspirations and values of mankind. As evident from the rock paintings, human beings have been painting for more than 30,000 years. Beginning with primitive themes and techniques, mural art (a **mural** is any artwork painted or applied directly on a wall, ceiling or an other large permanent surface.) developed along with the human race. From the early rock paintings depicting a hunting scene, the ancient murals in Ajanta, Ellora, Bagh, Badami and Sittalavasal (100 CE - 600 CE*)* to contemporary wall art, mural art has come a long way indeed. Mural art now includes large panels later stuck on a wall or ceiling permanently. Its chief mediums are fresco, tempera, oil colour, watercolour, engraving and glass. Printing is a centuries-old technique which has its roots in folk art.

Common people used rudimentary printing to decorate walls, floors, terracotta ware and even their bodies for certain rituals. They used natural colours and their palms and fingertips to create murals on walls and floors. Gradually they began to use various vegetables, clay, stone and wood for making blocks to create elaborate designs. Over the ages, printing developed into a textile-printing technique using blocks with raised printing surfaces, which were inked and then pressed onto the fabric to create fancy sheets and dress material. The technique was further developed to print documents and books.

OBJECTIVES

After studying the lesson, the learner will be able to:

- describe the different techniques of printing;

- describe the materials required and media used for different techniques;
- differentiate the differences between the different techniques;
- use these techniques in their work;
- develop their creative skills;
- appreciate the painting of Ajanta.

14.1 MURAL - AJANTA

Dear learner, first, you must know about mural painting.

Basic Introduction

The Ajanta caves came to light in 1819 when a British Army officer John Smith accidentally discovered the entrance to Cave No. 10 deep within the tangled

Fig. 14.1: Padmapani Bodhisattva

undergrowth while hunting a tiger. Within a few decades, the caves became famous for their unique paintings. These caves had been excavated in different periods (2nd century B.C. - 6th century A.D.) in a horse-shoe-shaped bend of rock surface. There are 29 caves in Ajanta, including an unfinished one. Out of these, five (cave no. 9, 10, 19, 26, and 29) are *Chaityagrihas* where religious disourses were conducted, and the rest are *viharas* or living quarters for the monks. Though all the caves had been painted, today, only caves 1,2,9,11,16 and 17 have discernible murals; the rest have been lost due to neglect and the ravages of time. The general theme of the paintings on the ceilings, walls and pillars of the caves is the depiction of various Jataka stories, the Bodhisattvas (enlightened being/ a person who is able to reach nirvana but delays doing so through compassion for suffering beings) and incidents associated with the life of Buddha. The ceiling decoration invariably consists of decorative patterns, geometrical as well as floral. The variety of subjects, the details in the paintings, the dexterity in rock cutting and the architectural finesse suggest that before they renounced it, the monks had known the world and its processes well.

Title	:	**Padmapani Bodhisatva**
Medium	:	Mud plaster on the wall and natural colours
Size	:	174 cm
Period	:	2nd to 6th CCE
Collection	:	Ajanta Cave no. 1, Aurangabad, Maharashtra
Mural	:	Padmapani Bodhisattva

General Description

This lifesize mural in Cave 1 is a marvel of Indian painting. The delicate and elegant Bodhisatva is adorned with classic Indian jewellry fit for a man of noble birth. He is adorned with pearls, amethyst, lapis lazuli and other gems. On his head is a magnificent crown, which at some point was very likely coloured in rich detail but has faded now.The crown signifies his royal lineage. The blue lotus blossom in his right hand (and this is why he is named Padmapani, in Sanskrit *Padma* is the lotus blossom and *Pani* is the hand) represents his spiritual awakening. His eyes are lowered in a meditative state. His calm, fine-featured face, his proportionate body, and his stance confirm the ideals of the refined man set by the ideals of the Bodhisattva. The harmonious lines, the combination of jewel and earth tones, the composition of the mural underline the high sophistication of the artist, Hammer and chisel to create a surface for the mural.

The craftsmen first created an almost plane surface on the rockface with a chisel and hammer. Then the surface was prepared with a rough layer of earth mixed with

rock-grit or sand, vegetable fibres, paddy husk, grass. A second coat of mud mixed with fine rock powder or sand and fine fibrous vegetable material was than applied over it. The surface was finally finished with a thin coat of lime wash. Over this surface, outlines were drawn boldly then the spaces were filled with requisite colours.

The Ajanta painters had a limited range of colours at their disposal. Colours and shades utilised vary from red and yellow ochre, terra verte, to lime, kaolin, gypsum, lamp black and lapis lazuli. Some vegetable colours have also been used.

INTEXT QUESTIONS 14.1

Choose the most appropriate option.

1. What is the total number of caves at Ajanta?
   (i) 30 caves (ii) 20 caves
   (iii) 10 caves (iv) 5 caves
2. What is the medium of the mural?
   (i) Wash (ii) Tempera
   (iii) Ink (iv) All of these

14.2 PRINTING

We have learnt about mural art, now let us know the block printing.

Basic Information

Blocks for printing are made with wood, rubber, wax, soap etc. The desired figure is traced on the flat surface, and the superfluous parts are carved away. Normally black or coloured ink is used for printing. Depending on what they are made with, blocks could be used for years. The advantage of the block printing technique is that a large number of copies can be created in a short time. And all copies are uniform.

Block printing could be used for making products like greeting cards, gifts, stationery, paper bags, and lamp shades. The list is endless. This system of printing does not require the images to be finished separately.

Title	:	**Linocut**
Medium	:	Block print with linocut
Period	:	Contemporary
Artist	:	Unknown
Collection	:	Private

Fig. 14.2: Linocut

General Description

This print is a harmonious blend of floral motifs and script. There is an inner balance in the combination and juxtaposition of curves and straight lines, floral and geometric shapes. The print gives a feel of being three-dimensional. The use of more than one colour creates an ambience of vibrancy. The design for printing has been engraved on a linoleum block.

The design is carved on a lino block with a knife. Once the carving is finished, colour is spread on a flat surface. The carved surface of the block is brought in contact with the colour and lifted. The block is then gently pressed onto the drawing sheet to create the imprint, and then lifted.

INTEXT QUESTIONS 14.2

1. What are printing blocks made of?
2. How many times could a block use?
3. In printing linocut, how many steps are involved in finishing the print?

14.3 PRINTING WITH VEGETABLES

Now, you will learn a very interesting artwork, printing with vegetables.

Basic Information

This technique is used when the same shape is repeated repeatedly, but very slight changes in shape are acceptable. Potato/ yam/ sweet potato, okra/ ladyfinger, capsicum/ bell pepper, onion, and lotus stem are cut cross-section-wise to obtain decorative shapes and used as blocks. The figures thus printed are similar but not the same. For example, okra/ladyfinger, capsicum/bell pepper, and lotus stem when cut cross-section-wise, yield pretty floral shapes. Beautiful designs could be created by placing them in different combinations. A large potato/yam/sweet potato cut length- or cross-section-wise could be used for making a block for

Fig. 14.3: Printing with Vegetables

printing numerals, letters or simple shapes. Care needs to be taken to carve mirror images of the numerals and letters, so the numerals or letters come out right in print.

Title	:	**Print with Vegetable Blocks**
Medium	:	Printing with vegetable blocks
Period	:	Contemporary
Artist	:	Unknown
Collection	:	Private

General Description

The work has been created combining different floral, leaf and animal shapes. The blocks for this have been made using cross sections of okra/ladyfinger, capsicum/ bell pepper, lotus stem and potato/ yam/ sweet potato. The flowers and leaves look real, and so do the tortoises printed with capsicum/ bell pepper block. A good model of a simple technique. Okra/ladyfinger, capsicum/ bell pepper, and lotus stem were cut in cross sections to make blocks for printing. The blocks were dipped in colour and gently pressed onto the sheet to create impressions. The leaf print was created with a potato/ yam/ sweet potato block; another potato block was made for printing the script/word. Care was taken to carve the mirror image of the word in reverse so the image would come out right. Paint and brush have been used for turning capsicum/ bell pepper impressions into tortoises and join the floral and leaf shapes to create images of plants.

INTEXT QUESTIONS 14.3

1. How does this technique make the creation of images easy?
2. Which vegetable is used for making blocks for printing letters/numerals?

14.4 PRINTING WITH FINGERS AND THUMB

Now, let us learn to create images of impressions using thumb and finger on the paper.

Basic Information

This simple and easy technique uses the thumb and finger impressions for creating images using ink, watercolour, oil colour, poster or acrylic colours. It offers great

variety and creativity. The tip of the finger or the thumb is smeared with colour and pressed onto the surface to be painted. This leaves a textured image on the surface, which could be given a new form using a few pencil, pen or brush strokes. This technique can be used for painting different kinds of materials to make tasteful utility and decorative products.

Fig. 14.4: Bear, Tiger and Birds

Title	:	**Bear, Tiger and Birds**
Medium	:	Thumb printing
Period	:	Contemporary
Collection	:	Private

General Description

The figures created using thumb, palm, and sole impressions are lively and interesting. The print's texture adds dimension and makes the images life-like. The birds roosting on a tree branch have been created with thumbprints. Judicious brush strokes have turned a few thumb prints into a lively flock of birds in the conference. The bear and tiger have been created using sole and palm impressions, respectively. Brushwork has been used to develop the outline into full-fledged images. The composition and colour combination in work is remarkable. First, thumb and finger impressions were made on the sheet. Then brush strokes were used to turn them into lively birds. A tree branch and leaves painted beneath the birds have made the pretty scene come alive. Similarly, a palm and a sole Impression were turned into a frolicking bear and a startled tiger, respectively.

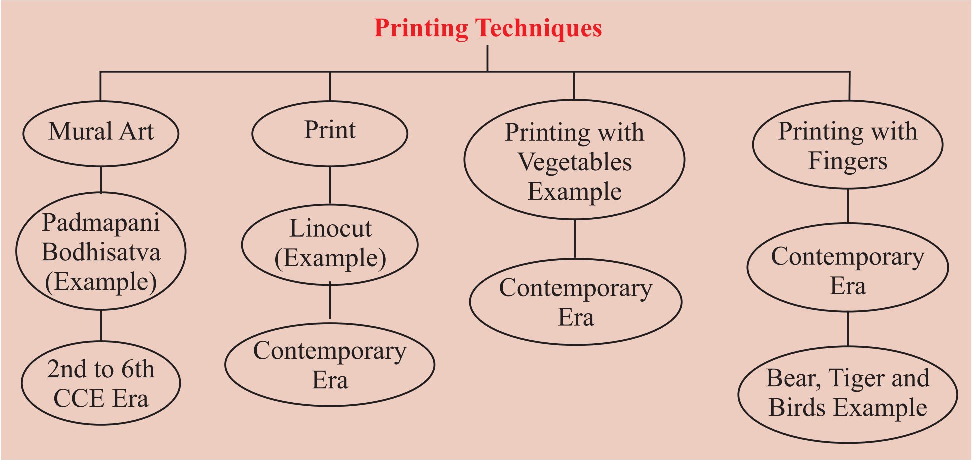
INTEXT QUESTIONS 14.4

1. Which parts of hand is used in the technique?
2. How is the colour applied in thumb print technique?
3. How is a brush or pen used in print technique?

ACTIVITY

Select some vegetables, like lady finger, potato, onion etc. Take an A4 size white art sheet and poster colour. The design for this you will be made using cross sections of lady finger, potato, onion etc. These are dipped in wet colour and gently pressed onto the sheet to create a balanced composition.

WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner can

- use the printing technique in their artwork;
- use the block printing techniques to decorate their houses, dresses and other objects.

TERMINAL QUESTIONS

1. Describe the different techniques and mediums of mural making.
2. Why and how did printing come into existence?
3. Write in detail the different techniques of printing.
4. Expain the vegetables used for block printing.
5. List in detail the uses of printing.
6. Why are letters/numerals carved in reverse?
7. How is printing technique different from other technique?
8. Which cave is the site of the Padmapani Bodhisattva?
9. How were the white, green and yellow colours made for this mural?
10. Why is the particular figure named padmapani Bodhisattva?

ANSWERS TO INTEXT QUESTIONS

14.1

1. (i) 30 caves
2. (ii) Tempera

14.2

1. Blocks for printing are made with materials like wood, rubber, wax, soap etc.
2. Depending on what they are made with, blocks could be used for years, and uniform copies could be created in large numbers.
3. The system of printing allows the images to be finished in one go.

14.3

1. This technique makes the creation of images easy because the same block can be used for making several copies quickly.
2. Potato/ yam/ sweet potato is used for making blocks for printing letters/ numerals.

14.4

1. The thumb and fingers of the hand are used in this technique.
2. In this technique, colour is first applied to fingertips and then pressed onto the surface.
3. In this technique, a brush or pen is used to finish the work.

GLOSSARY

Jataka	Stories of Buddha's earlier births
Lapis Lazuli	A Glue green rock to use as the pigment of colour
ambience	surrounding
Dexterity	deftness
Finesse	skill, elegance

MODULE - 4

TRIBAL AND FOLK ART IN INDIA

15. Folk and Tribal Art

15

FOLK AND TRIBAL ART

Dear learner, I know you must have celebrated occasions and festivals of India. During these festivals we decorate our floors, wall etc. with a colourful design. These arts are known as folk art. So, now we will learn about various folk art and tribal art of India. Folk art is the art of the people of a specific geographical region. As such, the history of folk art and tribal art in India is as old as the history of its people. Some of the artifacts obtained from the proto-historic culture of India can also be categorized into a folk variety.

India is known all world-wide for its cultural diversity- each region here has its particular folk and tribal arts. In its traditional form, folk and tribal art in India is an activity of a particular geographical region or community carried out for public or personal good and is part of particular rituals as well as non-rituals. Drawings and paintings are made with available natural colours on both walls and the ground. A twig and a rag are turned into a brush. Made using yellow earth, ochre, chalk, lamp soot, rice powder, turmeric powder, sindoor, indigo, cow-dung and vegetable colours, these are usually executed by women. They are made around the year, different designs/motifs/compositions for different occasions; girls learn to make them under the guidance of older women and in turn, pass the skill and craft on to the next generation of girls. And the tradition continues.

OBJECTIVES

After studying the lesson, the learner will be able to:

- describe the main folk and tribal arts of India;
- describe the Warli paintings made by the indigenous Warli community of Maharashtra;

- identify the Gond paintings made by the indigenous Gond community of Madhya Pradesh;
- identify the Pithora paintings made by the indigenous Bheel community of Madhya Pradesh and Gujaart;
- explain the Madhubani folk paintings prevalent in the Mithila region of Bihar;
- explain about the Patchitra paintings of Kalighat, West Bengal;
- describe the Kalamkari paintings of South India.

15.1 WARLI PAINTING

Dear learner, first, you will get to know about the Warli tribal painting of India.

Basic Information

Made by the Warli people of Dahanu and Javhar areas of the Thane district of Maharashtra to celebrate harvest and weddings, this tribal Indian art form is known

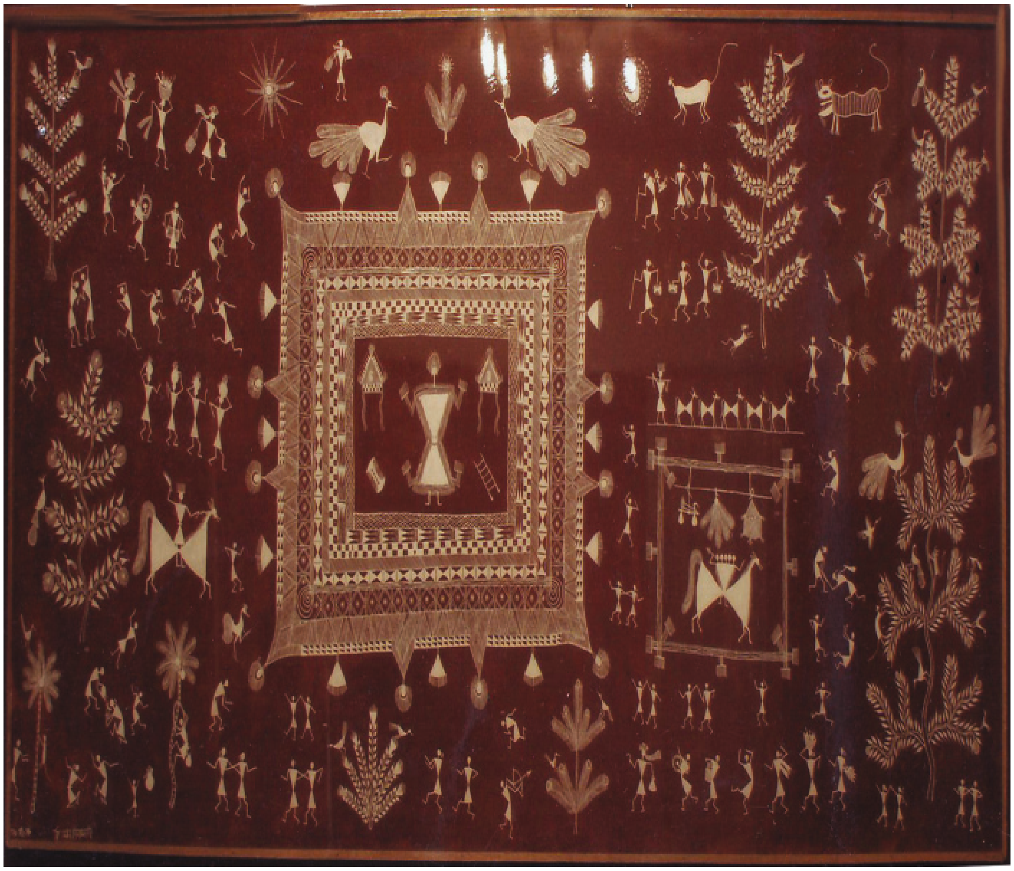


Fig. 15.1: Palghat Devi Chauk

after its practitioners. The speciality of Warli painting is its simple, natural and ancient form. These paintings are similar to the prehistoric cave paintings found all over the country. Human and animal forms are created by joining two triangles at the apex. These unadorned, undetailed figures are brilliantly dynamic and harmonious. The paintings generally represent the environs and life of the Warli. Warli painting is traditionally done on walls. However, for the urban market, Warli painting is nowadays executed on paper and fabric as well.

Title	:	**Palghat Devi Chauk**
Medium	:	Water colours, mineral colours
Period	:	Contemporary
Artist	:	Jeevya Soma Mashe
Collection	:	Crafts Museum, New Delhi

General Description

This particular painting is made on the main interior wall of the house for wedding related rituals. A figure of Palghat Devi, the Warli goddess of fertility, is painted in the center of a large rectangle called *Chauk.* On the top two corners, representational figures of the sun and the moon or *Basing,* the ceremonial crown worn by the bride and the groom are painted. Below the figure of the Goddess are painted auspicious figures. The chowk is then surrounded by wedding scenes and everyday activities. These include the bridegroom riding a mare, men and women dancing, hunting and farming scenes, and drawing of toddy, flora and fauna. Married women invariably execute the *Chowk*, but after that, enthusiastic younger women cover the wall with a veritable collage of real and imaginary scenes from life.

Warli people build their houses by erecting a bamboo structure and then filling the gaps with mud. The walls thus constructed are plastered with cow dung and red earth slurry. Finally, the walls are decorated with paintings, traditionally by married women, made with a rice flour paste. One end of the stem of the local *salati* grass or the rib of the palm leaf is beaten into a fibrous mass and turned into a brush. The white paintings on a reddish-brown background have a rare elegance. Warli farmers first ritually offer freshly harvested paddy to Kansari Ai, the tribal deity of crops. For the occasion, Pashti designed figures are painted on the outer wall of the house and the mud storage containers by repeating paisley-like impressions of the fisted hand.

Notes

INTEXT QUESTIONS 15.1

Choose the most appropriate option.

1. Warli paintings are made in which Indian state?

   (i) Thane district of Maharastra (ii) Jhabua district of Madhya Pradesh

   (iii) Madhubani district in Bihar (iv) Kalighat in Kolkata

2. Who is the artist of the Warli work; 'Palghat Devi Chauk'.

   (i) Ganga Devi (ii) Rabindranath Tagore

   (iii) Jeevya Soma Mashe (iv) None of them

15.2 PITHORA PAINTING

Now, we will learn one beautiful folk art, Pithora painting.

Basic Information

The Bheel and Bhilala communities of Jhabua district of Madhya Pradesh and the Rathwas of the Vadodra area of Gujarat have a long, rich tradition of Pithora painting. Since these paintings are executed to appease the local deity Pithora, they are known as Pithora paintings. The style and colour combination of the painting

Fig. 15.2: Pithora Painting

of the two communities are quite diverse, but the story and ritual connected with the painting are almost similar. When it comes to colour combination, the Bheel palette is comparatively simple, limited and old, while the Rathwa palette is marked by its vivid colours. The Rathwa Pithora painting also has more detail and ornamentation.

Members of the Bheel and Rathwa communities traditionally appeal to the deity Pithora to grant them a good crop or a son. When their wish is fulfilled, they commission *a Lakhindra* (traditional painter of sacred frescoes) to make these paintings in connection with the rituals. Nowadays, many Bheel and Rathwa artists are making decorative and exotic Pithoras for the urban buyer for a living. These nouvelle Pithoras are painted on paper or fabric with acrylic colours.

Title	:	**Pithora Painting**
Medium	:	Water colours, mineral colours
Period	:	Contemporary
Artist	:	Unknown
Collection	:	Janjateeya Sangrahalaya, Bhopal, M. P.

General Description

To thank Pithora for granting a good crop or a son, the Bheels and Rathwas commission a *Lakhindra* (traditional painter of sacred frescoes) to make Pithora painting. It is painted on the main inner wall of the house. The wall is first plastered with cow dung and mud slurry and then painted with lime or white earth. A rectangular space called 'Pithora's house' is created by painting an outline in white. The two horses in the upper middle portion represent the deity Pithora; other horses represent other deities. The painting contains every single prescribed figure: the two-headed mares, the lion, the elephant, the camel, the cow, the rabbit, the cobra, the scorpion, the cat, the peacock, the fish, the hen, the step-well, the woman drawing water, the water carrier, women whisking curds, the one-legged man smoking his *hookah,* the twelve headed demons, the man with baskets hanging from a yoke, a platoon, monkeys frolicking in the tree, the caged parrot, the palm tree, the beehive on the silk cotton tree, the sun, the moon, the farmer with his plough and team of bullocks, the couple in coitus and outside the frame is the black rider, the Kathia Sawar. They occur again and again in the ritual Pithora songs. Without even one of these companions of Pithora, the painting would be considered incomplete.

The material to be made for Pithora paintings is a twig of a date tree. It is cut, and one end beat with a hammer or stone till it turns into a fibrous mass, white colour (lime paste), vibrant pink colour (diluted *Mahavar*), brown colour (ochre), yellow colour (made with *Pewri*), green colour (made with *Balor* leave), black colour (made with lamp soot), blue colour (made with laundry blue or indigo).

Notes

INTEXT QUESTIONS 15.2

1. In which states of India are Pithora paintings made and by whom?
2. Who are the Pithora paintings dedicated?
3. What is the difference between Bheel, and Rathwa Pithora paintings?
4. Who paints the traditional Pithora painting and what materials does he use?

15.3 MADHUBANI OR MITHILA PAINTING

Madhubani is a famous folk painting in Bihar. So learners, let learn this folk painting.

Basic Information

Madhubani paintings are also called Mithila paintings. This genre of painting originated in the Mahdubani district of the Mithila region in Bihar. Traditionally, the paintings were made by women on the mud wall of the *Kohbar* (bridal

Fig. 15.3: Kohbar Ghar

chamber), so their theme was Hindu mythology and local beliefs. Painted with the aim of orienting the newlyweds to matrimony and fertility, the painters depict family and local deities, fertility symbols and local mythical figures. However, to cater to a growing urban market, nowadays artists are experimenting with secular themes and rendering the paintings on fabric, canvas, board and paper.

Title	:	**Kohbar Ghar**
Medium	:	Water Colours
Period	:	Contemporary
Artist	:	Padmashree Ganga Devi
Collection	:	Crafts Museum, New Delhi

General Description

Before he departs from his in-law's home after the wedding ceremony, the *Kohbar is* the groom's designated room in the bride's home in which the newlyweds conduct religious rituals. The Kohbar fresco is always painted by married women. Singing ritual wedding songs, they prepare the base by painting the desired portion of the wall with rice slurry. The figures are drawn with charcoal, or a thin strip of bamboo dipped in lamp soot. This strip is turned into a brush by rolling some cotton wool on one end, and vibrant colours are applied as desired. Traditionally the women themselves made colours with locally available ingredients like lamp soot or burnt heads of Sorghum or *Jowar* (black), turmeric or sap of banyan tree mixed with lime (yellow), Palash blossoms (saffron), Kusum blossoms (red), dull green (cowdung), Peepul bark (crimson), ink or indigo (blue), *Mahavar* (deep pink). A Kohbar fresco has fertility symbols, figures of deities and local characters like Naina Jogin, auspicious symbols like the moon, the sun, the tulsi plant, the parrot, the peacock, the fish, the cobra, the sparrow, the tortoise, the lily vine, the clove tree, the bamboo plant, the betel vine, the water pitcher etc. There are no empty spaces in a Madhubani frescoe- the gaps are covered with geometrical and floral motifs, animal and bird figures.

INTEXT QUESTIONS 15.3

1. What is Kohbar? Which are the main motifs in a Kohbar?
2. What are the characteristics of the Madhubani painting?
3. What is the theme of the Madhubani painting?

15.4 KALIGHAT PAINTING

Now, we will understand another folk art, that is Kalighat painting.

Basic Information

This style of painting is named after the place it originated and developed in-Kalighat in Kolkata, where the famous Kali temple attracts millions of pilgrims from all over India. Kalighat paintings culminate and archive the social and cultural turmoil in 19th-century Kolkata. Around that time, the traditional *Patuas,* painters of scrolls and toys, had migrated to the city from rural areas of Bengal in large numbers. They began to paint individual panels for sale to the visiting pilgrims who carried them home as souvenirs of their visit to the city. To keep the costs low, the paintings were painted on paper in watercolour. The lines and colours were bold,

Fig. 15.4: Sita with Luv Kush

and the figures simplified. Gradually they also began to depict local scandals, current proverbs, and current events. The nautch girl, the musician, the woman combing her hair, the chubby woman holding a red rose, the snake, the cat, the crayfish, the list of subjects was interesting. Later, Kalighat paintings were made on fine-quality hemp paper. They depicted Hindu Gods and Goddesses in garish colours. Their popularity in Europe led to lithographs of them being made in Germany. The style is kept alive by *patuas* who make copies of famous old Kalighat paintings for a living.

Title	:	**Sita with Luv-Kush**
Medium	:	Water colour
Period	:	Contemporary
Artist	:	Unknown
Collection	:	Private

General Description

The subject of this Kalighat painting, is taken from the Ramayana. It shows Sita with her two sons Luv and Kush, sitting on a rock under a tree. Sita is telling her sons a story and they listen spellbound. The comfort and closeness of the trio is evident. In accordance with the Kalighat tradition, drawing has been accorded primacy. The human bodies have been depicted with clarity. The curves of the female form have been highlighted with light and shade effects close to the outlines of the curves. Painted against the light orange background, the green foliage is prominent. In keeping with their status as guests in a hermitage, Sita and Luv-Kush have been shown wearing floral garlands. The hallmark elongated eyes and soft faces mark the work as an authentic traditional Kalighat painting. Materials to be used for Kalighat painting are paper, natural and vegetable colours, brush, gum, poster colours etc.

INTEXT QUESTIONS 15.4

1. Who were the traditional buyers of Kalighat paintings?
2. What was the medium used for Kalighat paintings, and what materials were required to paint them?
3. What were the themes of Kalighat paintings?

ACTIVITY

Visit a folk art museum or studio and collect some folk and tribal arts. Make a collage with these artworks. Write at leat two lines about these different type of folk and tribal artwork.

Collage	Write up

15.5 KALAMKARI

There are folk art found in different parts of India. Now let us learn about Kalamkari folk style.

Basic Information

The word Kalamkari is derived from Persian *Qalamkari*, which means the craft of the pen. Kalamkari is a craft style which uses pen and colours to paint figures on fabric. At times the design is created using a mix of pen drawing and block printing. Mostly practised in the southern states of Andhra Pradesh and Telangana, earlier the style was practised in other areas as well. Under the patronage of the Mughal rulers, the craft of Kalamkari reached its zenith, and kalamkari textiles were exported to many Asian and European countries. Historical documents tell that around the 18th century, Kalamkari fabrics constituted a large chunk of India's textile trade with Persia and the countries of the Middle East. Coromandel and Pulikat on the eastern coast of Southern India were major centers of textile export, possibly the reason Srikalahasti and Machilipatanam developed as key centers of Kalamkari production. While the Srikalahasti style of Kalamkari developed around a temple town and was patronized by temples, its theme is Hindu mythology. Only the "Kalam" or pen is used for a free-hand drawing of the subject and filling in the colours. The Machilipatanam style developed under the patronage of Mughal rulers and is a mix of pen work and block printing. To cater to the demand and need of its patrons Machilipatnam style favoured the use of motifs like the ornate arch, flowers, animal figures, tree of life. Machilipatnam produced namaz-mats, tents, and curtains for its largely Asian markets; bedsheets and quilt covers for the European market; scrolls, towels, and scarves for the South Asian market; jacket and dress fabric for the east Asian market.

Notes

Fig. 15.5: Sita Swayamvar

Title	:	Sita Swayamvar
Medium	:	Kalamkari
Period	:	Contemporary
Artist	:	Unknown
Collection	:	Personal

General Description

This panel shows a dramatic incident from the Ramayana. Ram has just broken the bow of Shiva, and Sita is about to garland him. Behind her stands her father, king Janak. Painted on a black background, the light blue figure of Janak, the yellow figure of Sita and the dark blue figure of Ram stand out. The black lines are drawn with the reed pen work highlight the details. The clothes and jewellery of the figures have been painted in red, pink and blue. The scene is framed by an

Notes

ornamented geometric border. **Kalam**, or the reed pen is prepared by sharpening one end of an 8-inch long stick of reed or palm. On the middle of the stick, a bit of wool or felt is rolled. This absorbs the colour or ink, and a slight pressure on this roll allows colour to flow onto the fabric being painted.

Colours are mainly natural in origin. Black, red, yellow and blue are the primary colours. They are mixed in different ratios to prepare green, orange and purple colours and different shades of them. Black colour is used for outlining.

The method: Kalamkari painting is a complicated process. It is done mainly on a cotton fabric. The sequence is given below:

- The fabric to be painted is soaked in a thin buffalo or goat dung slurry. Then it is bleached by drying in strong sun.
- The bleached fabric is treated with a solution of *Harad.*
- The desired figures are block printed or drawn on the treated fabric with a pen or brush.
- Now red colour is applied with a brush.
- Then blue colour is applied with a brush.
- The painted fabric is dried and then washed in running water.
- The fabric is dried and treated with milk.
- Green and yellow colours are applied.
- The fabric is allowed to dry and then washed in running water and dried again.

INTEXT QUESTIONS 15.5

Fill in the blanks:

1. The colour used in Kalamkari paintings are ...., ...
2. Before drawing the figures in black, the bleached fabric is treated with a ...., ...
3. Kalamkari textiles were exported to ...., ... and many Asian countries.

WHAT YOU HAVE LEARNT

Folk and Tribal Art

Worli Painting	Kalamkari Painting	Pithora Painting	Madhubani Painting	Kalighat Painting
Palghat Devi Chauk	Sita Swayamvar	Pithora Painting	Kohbar Ghar	Sita with Luv-Kush
Jeevya Soma Mashe (Artist)	Unknown Artist	Unknown Artist	Ganga Devi (Artist)	Unknown (Artist)
Rice Powder and Water (Materials)	Pen and Colours (Materials)	Natural Colours (Materials)	Locally Available (Materials)	Paper, Vegetable Colour, Gum, Brushes (Materials)

LEARNING OUTCOMES

The learner can

- make the colours using locally available materials to paint the folk and tribal artwork.
- use different types of folk and tribal art to decorate their houses and other artworks.

TERMINAL QUESTIONS

1. What is the Warli painting made particularly to celebrate a wedding in the family called, and whom is it dedicated to?
2. What is the Warli painting made to celebrate the paddy harvest called?
3. Who traditionally makes the Warli painting, and what materials are used for it?
4. Describe three characteristics of the Warli painting.
5. List the motifs used in a traditional Warli painting.
6. What is the definition of folk and tribal art?
7. Name the different styles of tribal mural painting and the states where they are practised.

8. Write about motifs of Warli painting.
9. In which state of India does the Madhubani painting have its origin? Describe its religious and social significance and name the motifs of the *Kohbar* mural.
10. What is Kalamkari? Name its two major styles and explain how they are different from each other.
11. Who were the painters of Kalighat paintings? Describe its characteristics and list its subjects.
12. Write short notes on:
    1. Materials used for folk tribal paintings
    2. Kohbar ghar
    3. Pashti painting
13. Where did the Madhubani painting originate? Why is it also known as Mithila painting?
14. List the materials and colours required for making a traditional Madhubani painting.
15 Describe two characteristics of Kalighat paintings.
16. Where did Kalighat painting originate, and in which period?

ANSWERS TO INTEXT QUESTIONS

15.1

1. (i) Thane district of Maharashtra
2. (iii) Jeevya Soma Mashe

15.2

1. The Bheel and Bhilala communities of Jhabua district of Madhya Pradesh and the Rathwas of the Vadodra area of Gujarat have a long, rich tradition of Pithora painting.
2. The paintings are known as Pithora paintings because they are dedicated to the local god Pithora.
3. The Bheel palette is comparatively simple, limited and old, while the Rathwa palette is marked by its vivid colours. The Rathwa Pithora painting also has more detail and ornamentation
4. The traditional painter of Pithora murals is called *Lakhindra.* The Pithora mural is made on the main inside wall of the house with easily available natural colours.

15.3

1. Kohabr ghar is the groom's designated room in the bride's home before he departs his in-laws' after the wedding ceremony. The newlywed conduct religious rituals here. Kohbar murals depict Hindu Gods and Goddesses, fertility symbols, auspicious symbols and motifs.
2. A Madhubani painting is heavily detailed; it depicts episodes from Hindu epics. The faces in the visage, vibrant natural colours and the geometric ornamentation on the border are some of its key characteristics.
3. The themes of Madhubani painting are Hindu mythology, folklore and life in general.

15.4

1. Kalighat paintings were bought by the pilgrims who visited the temple.
2. Kalighat paintings were painted on mill-made hemp paper in watercolour. The materials used for making them were: paper, natural and vegetable colours, brush, gum, poster colours etc.
3. The most in-demand Kalighat paintings were Hindu icons, although Kalighat painters also depicted scenes from everyday life.

15.5

1. natural vegetable colours.
2. solution of *Harad.*
3. Iran Indonesia

GLOSSARY

Ritual	The way of carrying out worship
Palghat Devi	A rural deity
Lithograph	a printing technique in stone
Patua	the painter of Kalighat
Archives	stories of old documents
Apex	highest point